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COMPOSERS
AND THEIR
WORKS

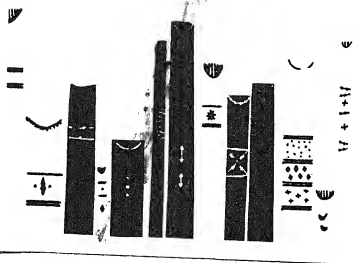
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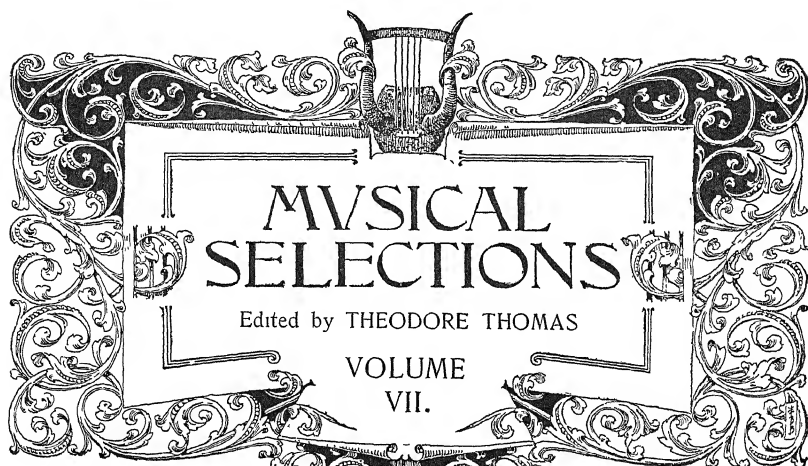
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Herbert Thomas.

FAMOUS
COMPOSERS
AND THEIR
WORKS



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Hear My Prayer O Lord.

1

ORLANDO DI LASSO.

SOPRANO Hear my pray'r, O Lord and let my cry - -

ALTO Hear my pray'r, O Lord and let my cry-ing come

TENOR Hear my pray'r, O Lord and

BASS Hear my pray'r, O Lord and

- ing come un - - - to thee Hide not thy face from me in

un - to thee un - - to thee Hide not thy face from me in

let my cry - ing come un-to thee Hide not thy face from me in

let my cry - ing come un-to thee Hide not thy face from me in

the time of my trou - ble in - cline thine ear un -

the time of my trou - ble in - cline thine ear

the time of my trou - ble in - cline thine

the time of my trou - ble in - cline thine

to me when I call O hear me, O hear

un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

me and that right soon, and that right soon For I have

right soon, and that right soon For

right soon, O hear me and that right soon For

right soon, O hear me and that right soon

ca - ten ash - es as it were bread, as it were bread,
 I have ea - ten ash - es as it were bread, as it were bread, For
 I have ea - ten ash - es as it were bread, and
 For I have ea - ten ash - es as it were bread, and

as it were bread and mingled my drink with
 I have ea - ten ash - es as it were bread and min - gled
 min - gled my drink with weep - ing, with weep - ing,
 min - gled my drink with weep - ing, My

weep - ing My days are gone like a sha - dow
 my drink with weep - ing, My days are gone
 My days are gone like a sha - dow
 days are gone like a sha - dow and

and I am wi - thered like grass

like a sha-dow my days are gone But

I am wi - thered like grass, and I am wi - thered like grass

I am wi - thered like grass, and I am wi - thered like grass

But thou O Lord shalt en-dure, shalt en -

thou O Lord, but thou O Lord shalt en - dure,

But thou O Lord shalt en-dure for e - ver, but

But thou O Lord shalt en -

dure for e - - - ver, and thy re - mem -

but thou O Lord shalt en -

thou O Lord, but thou Lord shalt en -

dure for - e - - ver, for - - e - ver

brance and thy re - mem - brance through - out
 dure for e - - - ver, for e - - - - ver and
 dure for e - ver for e - - - - ver and thy re - -
 and thy re - mem - - -

all ge - ne - ra - - - tions, through - out all ge - -
 thy re - - - mem - brance, thy re - mem - - - brance
 mem - brance through - out all ge - ne - ra - - - tions through
 brance

- - ne - ra - - - - - tions
 through - out all ge - - - ne - ra - - - tions
 - - out all ge - ne - ra - - - - - tions
 through - out all ge - - ne - ra - - - tions

Gloria in Excelsis.

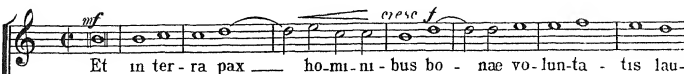
FROM THE
MISSA PAPAE MARCELLI

PALESTRINA

Intonation (SOLO)



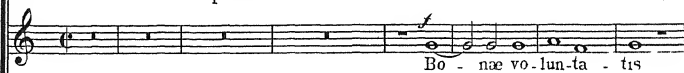
TUTTI
Soprano I



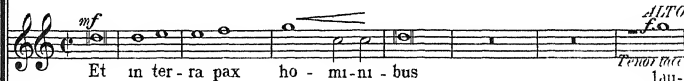
Soprano II.



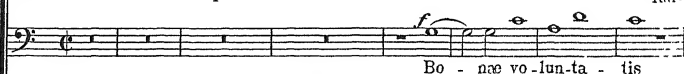
Contralto I.



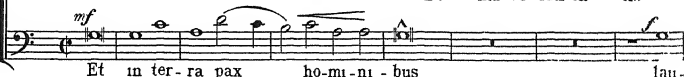
Contralto II
and
Tenor.*



Bass I.



Bass II.



Tranquillo *f* *Alto* *p*

da - mus te, be-ne-di-ci-mus te, glori-fi - ca - mus te Gra - ti-as

da - mus te, be-ne-di-ci-mus te, glori-fi - ca - mus te Gra - ti-as

be-ne-di-ci-mus te, a - do - ra - mus te, Gra - ti-as

f *ALL* *p*

da - mus te, a - do - ra - mus te, glori-fi - ca - mus te Gra - ti-as

be-ne-di-ci-mus te, glori-fi - ca - mus te.

da - mus te, a - do - ra - mus te, Gra - ti-as

Gr - seen - - do - - f marcato
 a - gi-mus ti - - bi pro - pter mag-nam glo-ri-am tu - am
mf
 a - gi-mus ti - - bi tu am Do-mi-ne De-
f
 a - gi-mus ti - - bi Do-mi-ne De-
ALTO crescendo
 a-gi - mus ti - bi pro - pter mag-nam glo - ri - am tu - am
mf
 pro - pter mag-nam glo-ri-am tu - - am Do-mi-ne De-
f marcato
 a - gi-mus ti - - bi Do-mi-ne De-

f
 De-us Pa-ter om - - ni-po-tens Domi-ne Fi - li, Do-
p
 us, Rex Coe - les - tis Do-mi-ne Fi - - li, Do-
p
 us, Rex Coeles - tis Do-mi-ne Fi - - li, Do-
f ALL
 De-us Pa-ter om - ni-po-tens Do-
f
 - us, Rex De-us Pa-ter om - - ni-po-tens Do-
p
 us, Rex Coeles - tis Do-mi-ne Fi-li, Do-

f
 - mi-ne Fi - - li u - ni - ge-ni-te, u - ni - ge-ni - te Je - - su Chris-
f
 - mi-ne Fi - - li u - ni - ge - ni - te, u - ni - ge-ni - te Je - - su Chris -
f
 - mi-ne Fi - - li u - ni - ge - - - ni - te Je - - su Chris -
ALTO
 - mi-ne Fi - - li u - ni - ge-m-te *mf* Je - - su Chris -
f
 - mi-ne Fi - li, u - ni - ge-ni - te
f
 - mi-ne Fi - - li u - ni - ge-ni - te Je - - su Chris -

poco a poco dim *pp* *p*
 te, Je - su Chris - te Do -
poco a poco dim *mp*
 te, Je - su Chris - te Do - mi - ne De - us, Ag - nus De - i,
poco a poco dim *mp*
 te, Je - su Chris - te Do - mi - ne De - us, Ag - nus De - i,
poco a poco dim *pp* *ALTO* *p*
 te, Je - su Chris - te Ag - nus De - i, Do -
mp *sonore* *cresc*
 Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,
poco a poco dim *pp*
 te, Je - su Chris - te Do -
mp *cresc*
 mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -
mp *cresc*
 Fi - li - us Pa - tris,
ALL *mp* *cresc*
 Ag - nus De - i, Fi - li - us Pa -
 mi - ne De - us, Ag - nus De - i,
 Fi - li - us Pa - tris,
 Fi - li - us Pa - tris, Fi - li - us Pa - tris
 tris, Fi - li - us Pa - tris, Pa - tris
 Fi - li - us Pa - tris, Fi - li - us Pa - tris
 tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris
 Fi - li - us Pa - tris, Fi - li - us Pa - tris

Tranquillo

p dolce
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re
p dolce
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re no - bis, no -
p dolce
 Qui tol-lis pec-ca-ta mun - di, *pp* no - bis, Mi - se-re-re
 Mi - se-re-re no - bis,
 Qui tol-lis pec-ca-ta mun - di, *pp* Mi - se-re-re
 Mi - se-re-re no - bis,

sempre dolce
 no - bis, Qui tol-lis pec-ca-ta mun - di, *un poco cresc.* Sus-ci-pe, sus - ci -
sempre dolce
 - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci -
sempre dolce
 no - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci - pe
sempre dolce
 Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci -
 no - bis, Sus-ci-pe, sus - ci - pe
sempre dolce
 Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci -

p
 pe de-pre-ca-ti-o - nem nos - tram, de-pre-ca-ti-o - nem nos -
p
 pe de-pre-ca-ti-o - nem nos - tram, de-pre-ca-ti-o - nem nos -
p
 de-pre-ca-ti-o - nem nos - tram *ALTO*
p
 pe de-pre-ca-ti-o - nem nos -
p
 de-pre-ca-ti-o - nem nos - tram
 pe de-pre-ca-ti-o - nem nos -

f *tra*
tram Qui se-des ad dexter-am Pa-tris, *espressiva*
mi-se-re - re no-
tram *p* *Tranquillo*
Mi-se-re - re no - bis,
tram *mf*
Qui se-des ad dexter-am Pa-tris, *espressiva*
mi-se-re - re no-
tram *p* *TENOR only*
Mi-se-re - re no - bis *espressiva*
Qui se-des ad dexter-am Pa-tris, *p*
mi-se-re - re
tram
Mi-se-re - re no - bis

TUTTI
f *tra*
bis Quo - niam tu so-lus sanc-tus, tu so-lus Do - mi-nus,
no - bis Quo - niam tu solus sanc-tus, tu so-
bis *ALL* Tu so-lus Do - mi-nus, *TENOR*
Quo - niam tu so-lus sanc-tus, tu so-lus Do - mi-nus, tu so-
no - bis, *f* *tra* Tu so-lus Do - mi-nus,
Quo - niam tu so-lus sanc-tus, tu so-

Lento
Je - su Chris - te, Je - su Chris -
lus al - tus si-mus Je - su Chris - te, Je - su Chris -
al - tus si-mus Je - su Chris - te, Je - su Chris -
lus al - ti-si-mus Je - su Chris - te, Je - su Chris -
Je - su Chris - te, Je - su Chris -
lus al - tus-si-mus Je - su Chris - te, Je - su Chris -

Fine
mp
 -te, cum sancto spi-ri - tu in glo-ri - a
dolce
 -te, cum sancto spi-ri-tu De - i Pa - tris A -
dolce
 -te, *ALTO* cum sancto spi-ri-tu in glo-ri - a De - i Pa - tris A -
mf
TENOR
 -te, cum sancto spi-ri - tu, cum sancto spi-ri-tu
mf
 -te, cum sancto spi-ri - tu, *dolce* in glo-ri - a De - i Pa - tris A -
 -te, cum sancto spi-ri - tu

poco a poco crescendo
 in glo-ri - a De - i Pa - tris, A - men, in glo-ri - a, in
poco a poco crescendo
 men, De - i Pa - tris, A - men, in
 men, *ALL* *crescendo* in glo-ri - a De-i Pa - tris, A - men, in
ALT
 men, in glo-ri - a, *crescendo* in glo-ri - a
 in glo-ri - a De - i Pa - tris, A - men, in

fal Fine
 glo-ri-a De - i Pa - tris, A - men
fal Fine
 glo-ri-a De - i Pa - tris, A - men, A - men
fal Fine
 De - i Pa - tris, A-men, A - men
ALL
 glo-ri-a De - i Pa - tris, A - men
fal Fine
 De - i Pa - tris, A - men, *molto marcato* A - men
fal Fine
 glo-ri-a A - men

New Repinings.

From the Battle of Tancredi and Clorinda.

Orchestral accompaniment Three Flute di braccio and one Flute da Gamba
Tenor

MONTEVERDE

New re - pin - ings to tor - ments new are
Stim - d no - vo sag - giunge a pia - ga

add - ed, And from hour to hour fast the sting in - creas - es, And now a com - bat must
no - va d'o - ra in or più si mos - see più ris - tret - ta si fu la pug - na es -

come with sword to sword in bat - tle en - ga - ging, In fu - ry rush - ing and dash - ing,
pa - - da opra non gio - va dan - si, con po - mi in fe - lo - ni - ti e cru - di

Hel - met and shield will to - geth - er go Clash - ing Three times with - in his
cos - zan cogli - el - mi in - ste - mee con gli scu - di tre vol - te il ca - va -

stal - wart arms he pressed her, And with his love he blessed her, And by this treacherous sign,
ier la don - na strin - ge con le ro - bus - te brac - cia ed al - tre tan - te poi

this dire to - ken, this dire to - ken, Her vows to me are bro - ken Now as
da quei no - di da quei no - di te - na - ci el - la si sem - ge no - di

less a lov - er true than a foe, ven - geance mad - ly seek - ing, I'll rush to com - bat,
di per ne - mi - co e non d'a man - te tor - na - no al fer - ro tor - na - no al fer - ro

I'll rush to com - bat un - til the bat - tle - field with our blood is reek - ing
tor - na - no al fer - ro e l'u - no el altro il tm - ge di mol - to san - gue

When o - ver the strife so near - ly, And pant - ing
e sta - mo ed an - e - lan - te e ques - te

from the fray with love de - ri - ded We'll breathe more free - ly though for aye di - vi - ded
quelli al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra

Sinfonia and Recitative.

from

ORPHEUS ACT II

MONTEVERDE

To be played softly by Viola da braccio, Organo da legno and Contrabasso de Viola da Gamba

Sinfonia

She Sleepeth.

Orpheus sings, accompanied only by an organo da legno

Orpheus

She sleep-eth, but she will wa-ken, By my song cap-tive ta-ken,
 E' dor-me, e la ma ce-tra, se pie-ta non im-pe-ta

from slum-ber gen-tly sha-ken As sweet my mu-sic falls on her hard-ened
 nel in-du-ra-to co-re al men-ti son-no fug-gi al mio can-

heart, Will pi-ty wa-ken Time waits not, I must be go-ing,
 tar gl' ocell non pon-no su dun-que à che più tar-do

Tis the hour to de-part The tae is flow-ing Tis bold-ness oft a-vail-eth, When a-dent
temp' è ben da pro-dar su l'ul - tra spon-da sal - cum non è, chid me - ghu, vag-ha l'ar -

prayer and fond en-treat-y fail - eth I'll seize the pres-ent ev-er, For once a chance gone by re-
du, s'p fu - ion van' i prie - ghu è va go fior del tem-po l'oc-cas - si - on chesser del

(Orpheus steps into a boat and continues singing)
 turn - eth nev - er Wa - ters dark with your
col - ta à tem - po Men - tre ver - san quest,

si - lent might - y le - gion O give to me my love! O
oc - chid ma - ri fin mi ren - de - te - mil mio ben ren -

give to me my love! O give to me my love, Shades of Plu-to's re-gion!
-de - te - mil mio ben ren - de - te - mil mio ben, Tar - ta - rei nu - mi

Nevermore

(Siciliana)

ALESSANDRO SCARLATTI

Andantino.

Though
Gua

land and sea di- vide us, What- ev- er may be- tide us, My love shall nev- er de- part
 mai la lon- ta- nan- za fà- rà dall' al- ma mi - a sea - mi sì dolce a- mor

Though seas di- vide us, What- ev- er be- tide us, My love shall nev- er de-
 la lon- ta- nan- za dall' al- ma mi - a già mai fà- rà via-

part Shall nev- er- more de- part Though seas di- vide us, What-
 - nir sì dol- ce a- mor la lon- ta- nan- za dall'

e'er be-tide us, My love shall nev-er de-part, shall nev-er-more de-part
 al-ma mi-a Già mai far-à svanir sì dol-ce, dolce a-mor

I shall be con-stant ev-er, My faith shall fail thee nev-er, While
 E' l'alta mia costan-za Non manche-rà se pri-a In

love is in my heart, I shall be constant ev-er, My faith shall fail thee nev-er, While
 me non man-cail cor, E' l'alta mia costan-za Non manche-rà se pri-a In

love is in my heart, While love is in my heart, While love is in my heart, While
 me non man-cail cor, non man-ca il cor, non man-ca il cor non,

love, while love still glows in my heart
 non, non man-ca, non man-cail cor

Though land and sea di-*vide* us, What-
Già mar la lon-ta-nan - za fa -

ev-er may betide us, My love shall ne'er de-part
-rà dall' al - ma mi - a *Seu - mi sì dolce a - mor* Though sea di-*vide*
La lon - ta - nan -

us, What - e'er be-tide us, My love shall ne'er de-
- za dall' al - ma mi - - a *Già* mar *fa - rà* *sua -*

part Shall nev - er-more de-part Though sea di-*vide* us, What-
nir sì dolce, dolce a - mor *La lon - ta - nan - za* *dall'*

e'er betide us, My love shall ne'er de-part, Shall nev - er-more de-part
al - ma mi - a *Già* mar *fa - rà* *sua - nir* *sì dolce, dolce a - mor*

Quando Corpus Morietur.

Duet. Soprano and Contralto.
from Stabat Mater

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PERGOLESI

Largo (♩ = 80)

espress
p

cresc
fz

dim
cresc

SOPRANO *sostenuto*
Quan - do cor - pus

CONTRALTO *sostenuto*
Quan - do

f
dim
pp

mo - ri - e - tur, Fac ut an - i - mae do -

cor - pus mo - ri - e - tur,

ne - tur Pa - - ra - di - -

Fac ut an - - i - mae do - ne - tur, Pa - - ra -

esce

- - si glo - - ri - a Quan - do

di - si glo - - ri - a Quan - do cor - -

f *dum* *p*

cor - pus mo - - ri - - e - - tur, *f* Fac ut

pus mo - - ri - - e - - tur, *f* Fac ut

f

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -

an - i - mae do - ne - tur,

dim

a Pa - ra - di - si glo - ri - a, Pa - ra -

Pa - ra - di - si glo - ri - a,

cresc. *scen.* *do* *f* *pp*

di - si glo - ri - a

Pa - ra - di - si glo - ri - a

Amen.

Chorus from Stabat Mater.

PERGOLESI

Presto assai. (♩=100)

Soprano. A - men, A - - - - - men, A -

Contralto. - - - - - A - men,

Piano. *fz* *fz* *fz*

- - - - - men, A -

A - - - - - men, A - men, A -

- - - - - men, A - men, A - men, A -

- - - - - men, A - - - - - men, A -

gtr

men, A - - - - -

- - - - - men,

gtr

[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time, with lyrics "men, A - men,". The second system continues the vocal melody with lyrics "men, A - men,". The third system shows the piano accompaniment, featuring a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes. The piece concludes with a final chord in G major.

A - men, A - men, A - men A - men, A - men,

A - men, A - men, A - men, A - men, A - men

Deep Shaded Forest.

ROMANCE
from
WILLIAM TELL

ROSSINI

Andantino



MATILDA



there my se-cret let me breathe free from fear, and my voice
al-la cal-ma il mo-car su-pri-tà! *e-co sol,*

and my voice none save e-cho shall
e-co sol *le me pe-neu-di-*

hear, none save e-cho e'er shall hear, none shall
rà, le me pe-neu-di-tà, u-di-

hear!
rà!

Thou bright moon thro'the blue hea-ven
Tu bell' a-stro al cui dol-ce ri-

glid - ing, o'er my path, shed thy beams calm and clear,
glies - so, il mio per, so ed - gan - - du sen ra,

straight where he tar - - ries my fond foot-steps guid - - ing,
tu mi ad - di - - ta o-pe-ri - - nol - - do sug - gi - - ra,

all my se-cret, all my se-cret will I pour in his ear,
a lui so - lo, a lui so - lo il mio cor su - pri - via!

and my voice, and my voice none save
e - co sol, e - co sol le - mi-

e - - cho shall hear none save e-cho e'er shall
pe - - neu-di - - ra le me - - pe - - neu - di - -

hear, none shall hear, and my voice none save
ra, u - di - ra, e - co sol le me

ff

e - - cho shall hear, none shall hear, and my
pu - - ne u - di - ra, u - di - ra, e - co

p ff

voice none save e - - cho shall hear, none shall
sol le me pu - - ne u - di - ra, u - di - -

p

hear, none shall hear, none shall
ra, e - co sol e - - - - co

hear!
sol!

Lo: the Factotum

CAVATINA

from the Barber of Seville

Allegro vivace

ROSSINI

This musical score is for a Cavatina from Rossini's opera 'The Barber of Seville'. It is in 2/4 time and G major. The tempo is marked 'Allegro vivace'. The score is written for piano and features a variety of dynamic markings including *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The piece begins with a piano introduction in the right hand, followed by a series of chords in the left hand. The melody is characterized by rapid sixteenth-note passages and trills. The score is divided into seven systems, each with a treble and bass staff. The final system concludes with a double bar line and a repeat sign.



FIG. 1RO

Lo the fac - to - tum of this gay place I come! La la
 Lai - goal fau - to - tum del la cit - tà, lai - go! lu la

p

la la la la la la la la! When in my shop I ex-hib-it my face all
 la la la la la la la la! pre - sto a bot - te - ga, l'al-ba è gra, pre -

f *p*

come la la la la la la la la la la
 sto! la la la la la la la la la la

p *f* *p dolce*

All say I'm the dan - dy, clev - er and han - dy, plea - sant and
 Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

gay Still in de - mand all night and day, all night and day
ce - re per un bai - bie - re di qua - li - tà, di qua - li - tà!

Ahl bravo Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -
Ahl! bravo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -

vo! la la la la la la la la la! For - tune on
vo! la la la la la la la la la!

Fi - ga - ro ne - ver can frown, bra - vo! la la la la la la la
tis - si - mo per ve - ri - tà, bra - vo! la la la la la la la

la la! For - tune on Fi - ga - ro ne - ver will frown, all his de -
la la! For - tu - na - tis - si - mo per ve - ri - tà, for - tu - na -

serts 'tis her care still to crown la la la la la la la la la la
 tis - si - mo per ve - ri - ta, la lu la la lu la lu la lu la lu

p *cresc*

la la la la la la la!
 lu la la la la la la!

f

At work or at
 Pronto a fu

p

play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or
 tut - to la notte il giorno, sempre d'in - tor - no in ci - ta sta Miglior cuc -

place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be la la la
 ca - gna per un bar - bie - re, vi - ta più no - bi - le no non si dà, la la la

la la la la la la la la la la la la la la la la
 la lu la la la la la la la la la la la la la la

cresc. *f*

My comb and my ra-zor, my lan-cet they
 Ra - so - ri, pet-ti - ni lan-cette e

praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff
 for - bi - ei al mio co - man-do tut - to qui stà, lan-cet - te e

blowing; perfumes about throwing, with lather or curls I be-diz-en each face Then by my
 for - bi - ei, ra - so - ri, pet - ti - ni, al mio co - man - do tut - to qui stà T'è la ri-

trade sirs, I could give aid sirs, and quick re -
sur - sa *pu del me - stur - re* *col - la don -*

cov - er each sigh - ing lov - er, and quick re - cov - er la la la
net - tu, col ca - va - lie - re, col - la don - net - tu, la ran la

la la each sigh - ing lov - er la la la la la la!
ra, col ca - va - lie - re, la ran la la la la!

p dolce

All say I'm the dan - dy, clev - er and han - dy, al - ways in de -
Ah! che bel ri - ve - re, che bel pra - ce - rès, che bel pra -

mand both night and day, both night and day, both night and day
ce - re per un bar - bie - re da qua - li - tà, da qua - li - tà

Ev' - ry one call - ing me,
Tut - ti mi che - da - no,

pull - ing and haul - ing me
tut - ti mi ra - glia - no,

Young lads and las - ses,
dou - ne, ra - gaz - zi,

doat - ing old as - ses,
ve - che, fan - cul - le,

some want - ing shav - ing,
qua la par - rue - ca,

or in love rav - ing,
pres - to la bar - ba,

Quick! come and dress me,
qua la san - gu - na,

a Bil - let doux, bless me! Ev' - ry one call - ing, one pull - ing and
pres - to il la - ghel - to, tut - ti mi che - da - no, tut - ti mi

haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing
 io - gio - no, tut - ti mi che - do - io, tut - ti mi io - gio - no *quasi* la par -

shav - ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga-ro!
 iuc - ca, la bai - ba pres - so il bi - gnet - to *c.* *f* Fi - ga-ro,
f

Fi - ga-ro! Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro,
f Fi - ga-ro, *f* Fi - ga-ro, *f* Fi - ga-ro, *f* Fi - ga-ro, *f* Fi - ga-ro, *f* Fi - ga-ro,

Fi - ga-ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst
f Fi - ga-ro! *Oi - me,* *oi - mè!* *che fu - ria, oi - mè!* *che*

squall - ing La - dies, dear La - dies, Gen - tie - men pray, To each in your
fol - la, un al - tra vol - ta! *per ca - ri - tà,* *per ca - ri -*

turn I've some-thing to say! La-dies, dear La-dies, Gen-tle-men
tu, per ca - ri - ta! *ma al - lu vol - ta, ma al - lu*

pray, to each in your turn I have some-thing to say!
vol - ta, ma al - lu vol - ta, per ca - ri - ta!

Fi - ga-ro! I'm here!
Fi - ga-ro! son qua,

Fi - ga-ro! oh dear Fi - ga-ro here, Fi - ga-ro
Fi - ga-ro! son qua, Fi - ga-ro qua, Fi - ga-ro

there, Fi-ga-ro what, Fi-ga-ro where, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro
la, Fi-ga-ro qua, Fi-ga-ro la, Fi-ga-ro qua, Fi-ga-ro

come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be-tween lov-ers and
 sta, Fi - ga - ro go, pron-to, pron- tis - si - mo sou come un ful-m - ne, so - no il fac -

cus-to-mers fly-ing I go, struck to and fro! fly-ing I go, struck to and
 to - tum del-la cut - ta, del - la cut - ta, del - la cut - ta, del - la cut -

fro, fly-ing I go
 -ta, del - la cut - ta'

Più mosso.

Ah! bra-vo, Fi - ga - ro, bra vo, bra - vi - si - mo, ah! bra-vo, Fi - ga - ro, bra-vo, bra -
 Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo! ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vi - si - mo, O what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am
 vis - si - mo! a te for - tu - na - tis - si - mo, te for - tu - na - tis - si - mo - non man- che -

I ah' bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh' bra-vo, Fi - ga - ro, bra-vo, bra -
 io, ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vis - si-mo, oh' what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!
 -vis - si-mo! a le for - tu - na - tis - si - mo, te for - tu - na - tis - si - mo non manco io

night and day thus pas-ses in this bus-y place, Shaving gallants pleasing las-ses, smoothing a heart ora
 so - no il fac - to - tum del - la cut - ta, so - no il fac - to - tum del - la cut -

face, thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am
 -ta, del - la cut - ta, del - lu cut - ta, del - la cut -

I!
 -ta

ff

Gentle Goddess.

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CAVATINA
from NORMA

NORMA

BELLINI

Andante sostenuto assai

Mo - - - na hear us, shed up-
Ca - - - sta Di - - va, ca - sta

pp tutta legato

on us thy sil-ver ra - - diance, Mo - - - na
Di - va, che i - na - gen - - ti, Que - - - ste

hear us, at thy al - tar, at thy al - tar see us
sa - - - cre, que - ste sa - cre, que - ste sa - cre an - ti - - che

ben - ding, Oh, a - vert - thou the ill - im -
pian - te A noi vol - gi il bel sem -

pen - ding Oh a - vert thou, oh a - vert the ill im -
bian - te, A - noi vol - gi, a noi vol - gi! bel sem -

pen - ding, the ill im -
bian - te, il bel sem -

sempre cresc *ff*

pen - ding, Spread a - round thy heavn - ly light,
bian - te Sen - za nu - bee sen - za vel,

smorz *dimin* *dolce espress*

heav'n sen -

smorz *dimin*

ly light,
vel,

smorz *dimin*

Yes, heav'n - - - - -
 ly hight
 Mo - - - na, oh hear us, hear us
 pray for thy gen-tle gui - - dance, Mo - - - na, oh
 hear us, These im-pa-tient, these im-pa-tient hearts re-
 - - - - -

tem - pra
pra an-co-ra, tem - pra an-co-ra, ze-lo au-

-press thou, With thy qui - et thy chil-dren bless thou, With thy
da - ce, spi - rit - u - al ter - ra ah quod - lu pa - ce, spi - rit - u

qui - et, with thy qui - et, oh bless
lei - ra, spi - rit - u - al quella pa

sempre cresce al

f *sempre cresce al*

ff. us, Let thy peace, oh let thy peace shine on our
ce, the re - gnar, re - gnar tu fa, tu fa, nel

ff. *smorz*

night, oh shine
ciel tu fa -

a piacere

on our night
nel ciel

In Silence All Lay Slumbering.

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CAVATINA
from
Lucia di Lammermoor

DONIZETTI

Larghetto.

Wind and Brass

Cl Viola sustain

p

string

LUCY

p

In si - lence all lay slum - be - ring, Dark was the night, and o'er -
Reg - na - va nel si - len - zi - o al - ta la not - te

clou - ded No star was gleaming, the pal - lid moon
bru - - na col - pia la fon - te un pal - li - do

Cor.
Fag.

In veils of storm was shrou - ded When on the air a
rag - gio di te - tra lu - - na quan - do un som - mes - so

Viola, Cor & Fag sustain

affrett

sigh was borne, And then a sor - rowing wail, I
 gr - mi - to, fra l'au - re udi si fe - - - - -

f *presto*
 saw her, on the mar - gin of the tide There stood a shadow, there stood a shadow
 ve - co, ve - co su quel mar - gi - ne l'om - bra mostrav - si, l'om - bra mostrav - si.

f *affrett colla parte*

(Covering her face with her hand)
 pale Ah! She mov'd her lips as if to speak,
 mi. Ah! Quel di chi par - la, muo - - - - -

Cl *al tempo*
f *strings pizz*

But I, a - las, could not hear her, Then, as in war - ning she
 il lab - bro su - o re - - - - a, e con la ma - - - - -

wa'd her hand, I did not dare draw near her,
 sa - - - - - ta - me chui - mar - mi a sè draw pa - - - - - a,

Vln *Fl*
p

cresc. ed affrett. a poco

And while I watch'd her mo - tionless, She va - nish'd from my
stet - le un men - - to m - mo - bi - le, poi rad - tu di - le -

Cl Fl Cl Fl *Tutti*

cresc. ed affrett. a poco

Tempo I

sight And o'er the stream - let's sil - ver tide Shone
- guò e l'on - da pia si lum - pi - da di

Fl Cl with voice

Tempo I. Harp

forth a lu - rid light, the stream let's sil - ver tide shone with a lu - rid
san - gue - ros - sig - gio, pia si lum - pi - da di sangue ros - seg -

strings

light, there shone a lu - rid light, ah, a lu - rid
giù, sì, pia si lum - pi - da ah - - - - - sì ros - seg -

Allegro. *ALICE*

light Pre - - - sage of sor - - - row, that
giù Chua - - - oh Di - - - o! ben

Vins.

Allegro.

vi - - sion fore-bo - - ded' Thus do I
clu - - si - - on e tri - - sti nel tu - - o

fear thy fu - - ture is clou - - ded'
dis pre-sa - - gi in - ten - - do!

Dea - - rest Lucy, I pray thee fore-go thy fa - tal love, ere grief o'er-
Ah Lu - ci-a, Lu - ci-a, de - si - sti da un a - moi co - si tre -

whelm thee Grief dis-sol - veth be - neath his glances, life is
men - - do E - gli è lu - ce, a' glori - a me - i, è con-

all
 rapture, life is rapture when he, when he is near
 for-to, è con-for-to al mi-o, al mi-o pe - na
 Moderato
 Fl
 Cl
 colla parte
 Strings & Harp
p

Vln^{tr.}
 Cor & Fag

tr.
Tutti
tr.
 Strings & Harp
f
p

p a tempo
 Were he but here, oh ecs - ta-sy, Nought should I know of sor - row,
 Quan-do ra-pi-to in e - sta-si del più co-en - te ai - do - re,
a tempo

tr.
 Bring me a hap - py mor - row, Oh love, to thee I pray, Oh
 col fa-vel-lai del co - re mi gu - ra e-ter-na fe, gli af-
p

let my fears be now for-got, One hour of joy, oh grant ——— me,
fin - m mer da - men - ti-co go-ja di vie - ne il pian - to

Let words of love en - chant ——— me, Let trou - ble now flee a -
par - mi cheu lui d'ac - can to si schuu - da il ciel per

way, ——— let trou - ble now flee a -
me, si schuu - da il ciel per -

way, ——— now flee a -
me, si schuu - da il ciel per -

Poco più mosso
 way, ——— One hour of joy, ——— one
me, a lui d'ac - can - to, si

ff Poco più p ff

bright hour - - - of joy - - - grant - - - me, ah!
schu - da - - - il ciel - - - per - - - me, ah!

p

- - - - let trou-ble flee for e'er a - way One
 - - - - *si schu-da il ciel, il ciel per me, a*

f

hour, one hour of joy, one bright hour - - - of
lun d'ac - can - - - to, si schu - da - - - il

p ff p

joy - - - grant - - - me, ah!
ciel, - - - per - - - me, ah!

p

flee for e'er a - way one hour, oh, grant one hour of
 ciel, il ciel, per me, sì, st, a lui d'ac - can - -

Heav'n all thy wish - es
 Gior - ni d'a - ma - io

f sempre

joy, grant, oh, grant one hour - - of joy
 - to par sì schiù - da il ciel - - per me

grant thee, may'st thou ne - ver rue this day
 pian - to sì sup - pre - sta - no per te

To This Heart So Truly Beating.

ARIA from LA VESTALE

SPONTINI

Andante espressivo

To this heart so tru-ly beat-ing, En-trust the grief that sad-dens
 Dans le sein d'un a-mi fi-dè-le tu crains d'épancher ton se-
 cret,

To this heart so tru-ly beating, En-trust the grief that saddens
 Dans le sein d'un a-mi fi-dè-le, d'un a-mi fi-de-le tu

thee, Entrust the grief that sad - dens thee! Ah! none like
 crains d'é-pan-cher, ton se-cret? Tu ne me vois

me, could share thy pain, none like me Ope' thy
 plus, ne me vois plus, qu'à re-gret voi-là

soul in a trust-ful greeting For none like me, — could share thy
 done le prix de mon ze - le Tu ne me vois plus, — tu ne me vois

pain, — none like me There ope — thy soul in trust-ful
 plus — qu'a ne - gret toi - la donc le prix — de mon

cresc *pp*

greet — ing At thy si — lence I re -
 ze — le Tu re - ser - ve a mon

f *p*

pine Though 'tis hard, — fair I'd bear it Wer't
 cour se - rail morn — im - por - tu - ne, si

f *p* *f*

joy that in secret were thine But thy pain I now must share it, I now must
 tu me cachais ton bon-heur, mais d'un a - mi dans l'in - for - tu - ne dans l'in - for -

p *f*

share it This right of true friend-ship is
tu - te je veux par - ta - ger la dou -

ad libitum
 mine, This right, this right of true friend-ship is
leur, je veux, je veux par - ta - ger la dou -

più moto
 mine But thy pain I now must share it, This
leur, mais d'un a - mi dans l'in - for - tu - ne je

ff *più moto* *pp* *sempre stacc.* *ff*

right of true friend-ship is mine, This right of true friendship is
veux par - ta - ger la dou - leur, je veux par - ta - ger la doit -

pp *ff*

mine
leur

ff

Pie Jesu.

from the
REQUIEM FOR MENS VOICES

CHERUBINI

Adagio. $\text{♩} = 50$

Clarinet in B. *dolce assai*

Fagott. *a2 pp*

Tenor I. Adagio. *dolce assai*
Pi - e Je - su, Do -

Tenor II. *dolce assai*
Pi - e Je - su, Do -

Bass *dolce assai*
Pi - e Je - su, pi - e Je - su, Do -

Trombone bass *pp*

dolce assai

pp

pp

- mi - ne, do - na e - is re - qui - em,

- mi - ne, do - na e - is re - qui - em,

- mi - ne, do - na e - is re - qui - em,

dolce assai

pp

dolce assai

pi - e Je - su, Do - - mi - ne, do - na e - is do - -

dolce assai

pi - e Je - su, Do - - mi - ne, do - na e - is, do - na

Je - su, pi - e Je - su, Do - - mi - ne, do - na e - is do - na

dolce assai

pp

- na e - is re - - - qui - em,

e - is re - - qui - em,

dolce assai

e - is re - - qui - em, pi - e Je - su,

pp

dolce assai

pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -

dolce assai

pi - e Je - su, Do - - - mi - ne do - na e - is re - - qui - -

pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui - -

- em sem - pi - ter - - - nam, re - qui - em sem - pi - ter - -

- em sem - pi - ter - - nam, re - - qui - em

- em sem - pi - ter - - nam, re - - qui - em sem - pi -

nam, pi-e Je-su, Do-mi-ne, do-na e-is re-

sem-pi-ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-

ter-nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-

- - qui-em sem-pi-ter-nam

em sem-pi-ter-nam

em sem-pi-ter-nam

dolce

dolce

dolce

dolce assai

Guide Thou My Steps

57

A R I A
from the
WATER CARRIER

CHERUBINI

Allegro

MIKELI

Guide thou my steps, oh boun - teous
Gui - de mes pas, ô Pro - vi -

The first system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment starts with a forte (f) dynamic, playing a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Hea - ven, and to my pro - ject grant suc - cess! oh let the
den - ce, d'mon-plan se - con - de le suc - ces! ah! pour moi

The second system of the musical score. The vocal line continues with a half note C, a quarter note D, a half note E, and a whole note F. The piano accompaniment continues with the same eighth-note pattern. The dynamics shift from forte (f) to piano (pp) in the piano part.

pow'r to me be giv - en to bring them joy and hap - pi -
quel - le jou - is - san - ce, d'au-ver deux è - poux, deux Fran -

The third system of the musical score. The vocal line continues with a half note G, a quarter note A, a half note B, and a whole note C. The piano accompaniment continues with the same eighth-note pattern.

ness! no, there is not the wide world o - ver one re - com -
cuis! non, il n'est point dans la na - tu - re de sou - ve -

The fourth system of the musical score. The vocal line continues with a half note D, a quarter note E, a half note F, and a whole note G. The piano accompaniment continues with the same eighth-note pattern.

-pense would me con - tent — like that small voice re - peat - ing
 - ni plus ca - res - sant, que ce - lui qui tout bas mur

ev - - er I sav'd from harm the in - no - cent, I
 mu - - ie j'ai se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai

sav'd from harm the in - no - cent, sav'd the in - no -
 se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai sau - vè l'in - no -

cent, sav'd the in - no - cent, sav'd the in - no - cent,
 cent, j'ai sau - vè l'in - no - cent j'ai sau - vè l'in - no - cent,

Tho' in a
 Si dans u

The musical score is written for a voice and piano. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are in French and English. The piano part includes dynamic markings like pp, f, and sf.

mean ob - scure ex - ist - ence, by fate's de - cree my
ne obs - cu - rem di - gen - ce, par le des - tin je

lot was cast, in aid - ing those who need as -
fus je - tè, là - chous du mons qu'on e - ris -

sist - ance, my days re - main - ing shall be pass'd,
ten - ce sort - u - ble à l'hu - ma - ni - té,

that when my earth - ly course is end - ed, they who will
et - qu'un jour mon hum - ble pou - sè - ie fas - se

o'er my grave la - ment, may say "The help - less
di - rea quel - que pas - sant 'C'brave hom - me en - plo - ya

he de - fend - ed, and sav'd from harm the in - no -
 sa cou - rière, à se - cou - rir, à sau - ver l'in - no -

cent, and sav'd from harm the in - no - cent, sav'd the
 cent, à se cou - rir, à sau - ver l'in - no - cent, à sau -

in - no - cent, sav'd the in - no - cent, sav'd the in - no -
 ver l'in - no - cent, à sau - ver l'in - no - cent, à sau - ver l'in - no -

cent " How to act? Oh! Hea - ven
 cent " Que ré - soudre? O ciel! et que

guide me, for my dear chil - dren I must care,
 fai - re je - me dois à mes deux en - fans,

if some ill should now be-tide me, who would watch
 je me dois à mon pau-vre pè - re? est à

p

our my fa-ther dear? But still that voice re -
 mon d'a - guer ses vœux aus Mais a la voix de

f *p*

peat-ing e-ver ur-ges me to ful-fil my in-tent
 lu na - re su nit ce cri st dour, so puis-sant,

to aid the weak be thy en-deav-our, to save from
 qui tou-jours lû tout bas mu - mu - re ai - de ton

pp

harm the in - no - cent, to save from harm the in - no -
frère, et sau - ve l'in - no - cent, ai - de ton frè - res et sau - ve l'in - no -

cent, from harm the in - no - cent, from
cent, et sau - ve l'in - no - cent, et

f f p f

harm the in - no - cent, th'in - no - cent, th'in - no -
sau - ve l'in - no - cent, l'in - no - cent, l'in - no -

p f

- cent
 - cent

From The Fields, From The Grove.

63

AIR for TENOR

from "MEPHISTOPHELES"

A BOITO

Larghetto $\text{♩} = 42$

FAUST

meditating

From the fields, from the grove, Where the
Da - i can - pi, da - i pra - ti, che in -

Larghetto $\text{♩} = 42$

dolce

legato

pp

moon - light is flow - ing My heart is still glow - ing With
non - da la not - te, che in - non - da la not - te, da - i

heav - en - ly love Ov - er vale, ov - er wood, does the
que - ti sen - tier in - tor - no e di pa - ce di

calm of the night shed a mys - ic and sa - cred de -
cal - ma pro - fou - da son pie - no, di sa - ero mi -

*accel
rinforz e legatissimo*

a tempo

rall

rall

p dolce

light, The tur - bu - lent thoughts in my breast — Give way to an ex - quis - ite
 stel Le toi - ve pas - sto - nt del co - - re s'as - son - nano in placido ob -

p legato dolce

a piacere

rest My mind is all given To love for my neighbor and yearning for heav'n
 bli - o, m'fer - re sol-tan-to l'amo - re dell'uo - mo' l'a - mo - re di Dio'

cresce

Ah' From the fields and the grove I re - turn to read some an - cient
 Ah' da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -

col canto *smorz* *sublto*

volume, and 'tis the ho - ly Fa - thers I shall me - di - tate
 gel mi sen-to al-trat-to, m'ac - cu - go a me - di - tar dolcis

legatissimo *cresce* *col canto* *pp e*

pp

morendo

Afar And Afar On An Ocean.

65

DUET for SOPRANO and TENOR
from "MEPHISTOPHELES"

FAUST and MARG (embracing and gazing into each other's eyes and whispering together) A BOITO

Adagio $\text{♩} = 40$

MARG

A-far and a-far on an o-cean Just sleep-i-ly breath'd in-to mo-tion,
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce - a - no

FAUST

A-far and a-far on an o-cean Just sleep-i-ly breath'd in-to mo-tion,
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce - a - no

Adagio.

pppp

Mid fresh-en-ing scent of the sea, frai io - nidi ef-flu-vi del mar,

'Mid palm trees and flow-ers and fountains, frai l'al - ghe, frai fiori, fra le pal-me,

'Mid palm trees and flow-ers and fountains, frai l'al - ghe, frai fiori, fra le pal-me,

With hav-ens en-clos-ed by mountains, il por - to dell'in - ti-me cal - me,

An is - land appear-eth to me l'az-zur - ra - so - let - ta mappar

With hav-ens en-clos-ed by mountains, il por - to dell'in - ti-me cal - me,

An is - land appear-eth to me l'az-zur - ra - so - let - ta mappar

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,
M'appa - re sul cie - lo se - re - no *ri - em - ta d'un ar - co - ba - le - no*

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,
M'appa - re sul cie - lo se - re - no *ri - em - ta d'un ar - co - ba - le - no*

ravvivando *un poco più*
 Like clouds where the sum-mer light beams Their fear and their toil-ing is ov-er They
spec-chian - tel sor - ti - so del sol *La fu - ga dei li - be - riaman - ti spe -*

Like clouds where the sum-mer light beams Their fear and their toil-ing is ov-er They
spec-chian - tel sor - ti - so del sol *La fu - ga dei li - be - riaman - ti spe -*

L. H. *ravvivando* *un poco più*

f *un poco accel* *string*
 wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their
ran - ti, mig - ran - ti, rag - granti di - ri - ge a quel - li - so - la il vo - lo, a quel - l'i - so - la il

wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their
ran - ti, mig - ran - ti, rag - granti di - ri - ge a quel - li - so - la il vo - lo, a quel - l'i - so - la il

ff accel ben estamente col canto *più rapido* *rall*

a tempo *pp* *cresc*

dreams Their fear and their toil-ing is o-ver, their fear and their toil-ing is o-ver They
vol *La fu-ga dei li-be-ri aman-ti, la fu-ga dei li-be-ri aman-ti spe-*

a tempo *ppp* *cresc*

dreams Their fear and their toil-ing is o-ver, their fear and their toil-ing is o-ver They
vol *La fu-ga dei li-be-ri aman-ti, la fu-ga dei li-be-ri aman-ti spe-*

dim

wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ian-ti, migranti, riaggranti di-ri-ge a quel-li - so-la ul vol, a quel-l'i - so-lar

wander on, lover by lover, And find here the home of their dreams, the sweet home of their
ian-ti, migranti, riaggranti di-ri-ge a quel-li - so-la ul vol, a quel-l'i - so-lar

dim *rall*

ppp *pppp*

dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean
vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no

ppp *pppp*

dreams A-far and a-far on an o-cean, a-far and a-far on an o-cean
vol, lon-ta - no, lon-ta - no, lon-ta - no, lon-ta - no lon-ta - no

ppp *morendo*

Gigue.

from
"PIECES LYRIQUES"

G SGAMBATI Op 23 N° 6

Allegro vivace.

f

Ado * *Ado* * *Ado* *

Ado * *Ado* * *Ado* *

Ado * *Ado* * *Ado* *

p dolce e tranquillo

Ado * *Ado* * *Ado* *

Ado *

un poco cresc *mf espress* *più cresc* *poco rit* *a tempo risvegliato*

* *Ado* * *Ado* *

* *Ado* *

f

Ado * *Ado* * *Ado* *

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#). The system includes the instruction *pp subito* and the marking *una corda* below the bass staff.

Second system of musical notation. The treble staff continues the melodic development, while the bass staff features a more active line with eighth notes. The system concludes with the instruction *tre corde* below the bass staff.

Third system of musical notation. This system shows a complex interplay between the treble and bass staves, with the treble staff having a more melodic focus and the bass staff providing a steady accompaniment. The key signature remains three sharps.

Fourth system of musical notation. The treble staff features a melodic line with a crescendo, indicated by the instruction *più cresc*. The bass staff continues with a supporting accompaniment.

Fifth system of musical notation. This system includes dynamic markings *ff* (fortissimo) and *dimn* (diminuendo). The instruction *tranquillo* is written above the treble staff. The system ends with a *cresc* (crescendo) marking. The bass staff has some numerical markings (3, 5, 1, 2, 5) below it.

Sixth system of musical notation. The system begins with a *dimn* (diminuendo) marking and ends with a *p* (piano) marking. The treble staff has a melodic line, and the bass staff provides a harmonic accompaniment.

un poco rit *a tempo*
p dolce

un poco cresc

mf espress *dim* *p* *piu cresc* *poco rit*

a tempo
risvegliato

pp subito

una Corda

pp *f*

tre Corde

Carv'd Upon My Inmost Heart.

71

RECITATIVE AND AIR

RIGOLETTO

VERDI

Allegro assai moderato. ♩ = 88

GILDA

F1
dolce
Ob Cl Fag

know his name — Wal - ter Mal-de, I love thee,
 ter Mod - de! no - me di lui sia - ma - - to,

morendo
 ev' - ry fond ten - der thought for thee I che - rish!
 ti scol - pi - sci nel co - re in-na-mo - ra - to!

Allegro moderato. ♩ = 76
dolentissimo

Car-ylap-on my in-most
Ca-ro-ol-mo chel mo

heart Is that name for e-ver-more, Ne'er a-gain from thence to
cor Fir-sti pri-mo pud-pi-tar, Le-do-h-zie dell'a-

part, Name of love that I a-dore, Thou to me art e-ver
mor Mi-dri sem-pie iam-men-tar! Col-pen-sar il mo-do-

wind

near, Ev'ry thought to thee will fly, Life for thee a-lone is
su, A-to sem-pie vo-le-ia, E-fu-lul-ti-mo su-

Fltr

dear, Thine shall be my par-ting sigh Thou to
-spar, Ca-ro-no-mo, tou-sa-ra Col-pen-

Ob

me art ev-er near, ev-ry thought to thee will fly, life for
 sier il mio de-si, a te sem-pre vo-le-rà, e fin

dolcissimo
 thee a-lone is dear to me, Thine yes thine my par-ting
 l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-

sigh, Thou to me art ev-er near,
 ra, Col pen-sier il mio de-si

ev-ry thought to thee will fly, my thoughts
 a te sem-pre vo-le-rà a te

fly to thee, life but for thee is dear,
 vo-le-rà, fin l'ul-ti-mo so-spir,

Ob Cl & Fag
 string pizz

life but for thee is dear, thine shall be my parting
fin l'ul-ti - mo so - spi, ca - - - - - ro no-me, tuo sa -

sigh, thine shall be my par-ting
ra, ra - - - - - ro no-me, tuo sa -

sigh, yes, thine shall be my par-ting sigh, my
ra, il mio de - si a te o - gno - - ra

Wind

par - ting sigh, yes, thine shall be my par - ting
vo - le - ra, fin l'ul - ti - mo so - spi - ro

sigh, ah thine
tuo sa - - - - - ra

The Poor Soul Sat Pining.

75

ARIA from OTHELLO

VERDI

Andante mosso $\text{♩} = 84$

DE DIEMONA

The poor soul sat pi - - - ning, A-lone and lone - ly
Pian - ti - - - do mi - li - ma - lan - do

come una voce lontana

— There on the lone-ly strand Sing wil- low, wil- low, wil- low!
man gra la me - sta O Sal - ce! Sal - ce! Sal - ce!

U - pon her bo - - - som her head in -
Se - dra chi - nan - - do sul sen la

portando la voce

ch - - - ning Wil- low, wil- low, wil- low!
te - sta! Sal - ce! Sal - ce! Sal - ce! (come un ago)

dolce *piu p* *con accento*

Sing heigh - ho, sing heigh - ho, sing all a
Can - tia - mo' can - tia - - mo' il Sal - ce

pp dolce *piu p* *morendo*

green, green wil - low shall be my gar - land
fu - ne - bie sa - ra la mia ghirlan - da

p *mp* *dolce*

(to EMILIA)
parlante

Pryth-ee des-patch, a-non will come O - thel-lo
Af - fret - ta - ti, fra po-co giunge O - tel - lo

ben legato

The fresh stream ran by her, Where the ru-shes
"Scor ea - not ri - vi, fra le sol - le

pp *legato*

grow, And mur-mured all her moa - ning, And from her
fior, ga - mea quel co - re af - - fran - to, e dal le

sempre pp

eyes the soft tears they did flow, Which in her heart were a -
 ci - glia le sgor - ga - ead cor là - ma - ra on - da - del

pp

portando *f* *p* *pp come un eco*
 ri - sing Wil-low, wil-low, wil - low' Sing
 pian - to Sal - ce' Sal - ce' Sal - ce' Can -

morendo *pppp* *

(come un eco)

dolce *pù piano* *con accento*
 heigh - ho, sing heigh - - ho' Sing all a green, green wil - low shall be
 tia - mo' can - tia - - mo' il Sal - ce fu - ne - bre sa - rà la

morendo *pp dolce* *p*

my gar - land
 ma ghurlan - da"

pp *dolce*

dolce
 Down from the bran - ches
 "Soen - - - dean l'au - gel - la

sotto voce *pp*

all the birds came fly - ing, List'ning to her sweet sigh - ing
 vol dei ra - mi cu - pi ver - so quel dol - ce can - to

ppp

con espress So full of sor - row was her ten - der dit - ty The stones were
 E gli oc - chi suoi pian - ge - an tan - to, tan - to, da im - pie - to -

p poco a poco cresce *f* *md* *m*

(to Emilia, taking a ring from her finger)
 (a Emilia, levandosi un anello dal dito)

parlando moved to pi - ty Lay by this ring and guard it
 sir lo ru - pi ra - po - ni quest' a - nel - lo

mf *m* *p*

(rising)
 (alzandosi)

mf A - las poor Bar - ba - ra!
 Po - ve - ra Bar - ba - ra!

mf *dim* *p* *pp* *len*

ppp (parlante) I think her sto - ry sim - ply and sad - ly thus used to end. "For he was
 So - lea la sto - ria con que - sto sem - pli - ce suo no - fi - nir "E - gli e - ra

marcato *cupo* *p* *pp*

(to Emilia)
(ad Emilia)
parlante

dolcissimo *ppp* *morendo e troncando*

de - stined to live in glo - ry, And I to love — Do
na - to per la sua glo - ria, io per a - mar — A -

dim *ppp*

(Emilia goes towards the window)

(Emilia fa qualche passo)

harken! Was that a sigh? Listen! Who is't that knocks at
scol-ta O-do un la - mento Tu-ci Chi bat-te a quel - la

f *ff*

EMILIA *dolce*

this hour? The wind "And I to love —
poi-ta? E il vento "Io per a - mar - -

dim *p* *pp* *cupo p*

dolcissimo *rall* *come una voce lontana* *ppp*

— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil-low!
- lo e per mo - rir — Can - tia - mo! can - tia - mo! Sal-ce! Sal-ce! Sal - ce!

pp poco rall *ppp* *pppp* *col canto*

string il tempo *dichiarato a tempo*

Good night, E - mi - lia!
E - mi - lia, ad - di - o

How mine eyes itch thus
Come m'ar - don - te

marcato *string il tempo sempre*

eve-ning!
ci - glia!

Dost thou think that bodes wee - ping?
E pre - sa - gio di pian - to

pp

Come prima

(Emilia is about to go)
(Emilia si volge per partire)

Good night Ah! E -
Buona not - te Ah! E -

pp *rall* *ff con passione*

(Emilia returns and Desdemona embraces her)
(Emilia ritorna e Desdemona l'abbraccia)

(exit Emilia)
(Emilia esce)

mi - lia, fare thee well,
mi - lia, E - mi - lia, ad - dio,

E - mi - lia, fare thee well!
E - mi - lia, ad - di - o!

dim *p morendo* *ppppp ben legato*

Prelude

IN E \flat MINOR

"Well-tempered clavichord" N $^{\circ}$ 8

J S BACH

Andante con moto

p *espressivo*

pp

f

p

f

p

cresc

This page contains six systems of musical notation for piano. The notation is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The systems are as follows:

- System 1:** Features a melodic line in the right hand with trills and a supporting bass line. A dynamic marking of *espress* is present.
- System 2:** The right hand has a rapid, ascending scale-like passage. The left hand provides harmonic support with chords. Dynamics *p* and *f* are indicated.
- System 3:** Continues the melodic and harmonic development. A dynamic marking of *p* is shown.
- System 4:** The right hand features a descending scale. The left hand has a steady eighth-note accompaniment. Dynamics *dim* and *pp cresc* are marked.
- System 5:** The right hand has a melodic line with trills. The left hand continues the eighth-note accompaniment. Dynamics *f espress* and *p* are indicated.
- System 6:** The final system, marked with a repeat sign and a measure rest of 16 measures. It includes a *pp* dynamic in the right hand and *dimu* and *ritard* markings in the left hand.

Fugue

83

IN E \flat MAJOR

"Well-tempered clavichord" N $^{\circ}$ 7

J S BACH

Allegretto grazioso

a 3 Voc

p

mf

L H

p dolce

p

cresc

f

do

This page contains six systems of musical notation for a piano piece, likely in a minor key. The notation includes complex fingerings, dynamics, and articulation marks.

- System 1:** Features a treble and bass staff. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. Dynamics include *mf* and *leg.*
- System 2:** Continues the melodic and rhythmic development. Dynamics include *p* and *cr.*
- System 3:** Shows more complex fingerings and slurs. Dynamics include *f* and *tr.*
- System 4:** Includes the marking *cresc.* and features more intricate melodic lines.
- System 5:** Continues the piece with various dynamics and articulation.
- System 6:** The final system on the page, featuring *dim.* and *ritard.* markings, leading to a concluding cadence.

Ah! Golgotha!

ALTO ARIA

From the "Passion Music"

(according to the Gospel of St. Matthew)

J. S. BACH

Larghetto (♩ = 100)

Ah Gol - gotha! un - hap - py Gol - gotha!
Ach Gol - gatha! un - sel - ge's Gol - gatha!

The Lord of Glo - ry here a fe - lon's doom must suf - fer,
Der Herr der Herr - lich-keit muss schimpflich hier ver - der - brn,

the sa - ving light of all the world must to this ac - cur - sed cross be
der Se - gen und das Heil der Welt wird als ein Fluch an's Kreuz ge -

From Bach's Passion Music. J. S. Dwight's translation by permission of Oliver Ditson Company

nail'd The Lord, who heav'n and earth cre - a - ted, by
stellt Der Scho - pfer Him - mels und der Er - den soll

earth and air re - jec - ted, ha - ted! The sin - less,
Erd' und Luft ent - zo - gen wer - den, die Un - schuld,

here for sin must pei - ish Ah! this in - deed af - flicts my
muss hier schul - dig ster - ben, das ge - het mer - ner See - le

soul! ah Gol - gotha, un - hap - py Gol - gotha!
nach, ach Gol - gatha, un - sel - ges Gol - gatha!

Final Chorus.

from the Passion Music

87

J S BACH

Insti
f

p *pp* *f*

* 1 2 A - round thy tomb here sit we weep - ing,

And mur - mur low, in tone sup - prest 1 Rest Thee 2 soft - ly, soft - ly

rest 1 2 rest Thee soft - ly, soft - ly rest!

Insti
p

* 1 First Chorus
2 Second Chorus

12 A - round Thy tomb etc

Musical score for "12 A - round Thy tomb etc". The score is written for piano and voice. It consists of six systems of music. The first system shows the piano introduction with dynamics *pp* and *f*. The second system continues the piano introduction with dynamics *pp* and *p*. The third system introduces the vocal melody with dynamics *pp*, *f*, and *mf*. The fourth system continues the vocal melody with dynamics *p* and *mf*. The fifth system continues the vocal melody with dynamics *p* and *mf*. The sixth system continues the vocal melody with dynamics *p* and *mf*.

The lyrics are:

ry limbs lie sleeping 2 Rest ye soft - ly, rest in peace 1 Long ye wea -
 - ry limbs lie sleeping 2 Rest ye soft - ly rest in peace 1 This cold stone a -
 bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

freshing pil-low Here the soul finds peace-ful 2 Rest Thee soft-ly, soft-ly rest! 1 the soul

finds peace-ful rest Closed in bliss, bliss di-vine,

slum-ber now the wea-ry eyes

Inst

12 A round thy tomb here sit we weep-ing,

And mur - mur low, in tones sup - prest 1 rest Thee soft - ly 2 soft - ly

rest! 1 2 rest Thee soft - ly, soft - ly rest!

Iusti

1 2 A - round thy

tomb etc

1 2

1 2

1 2

pp *f* *pp* *f* *rit*

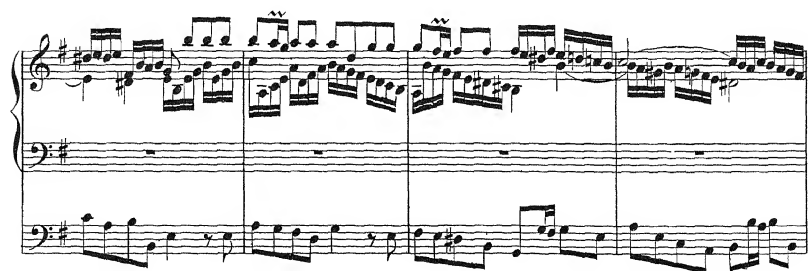
Organ Fugue

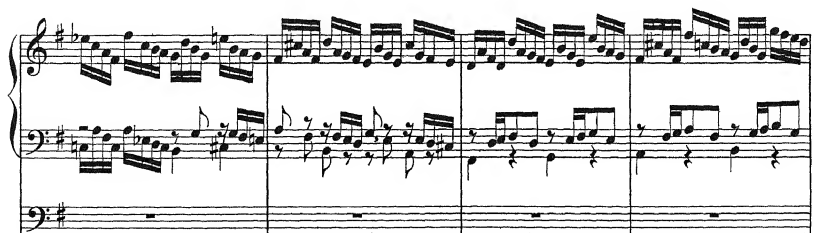
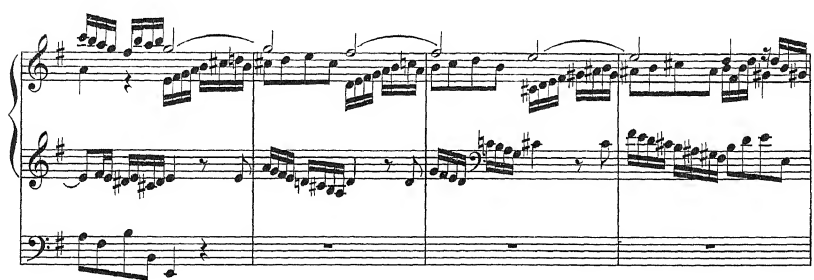
IN G MAJOR

91

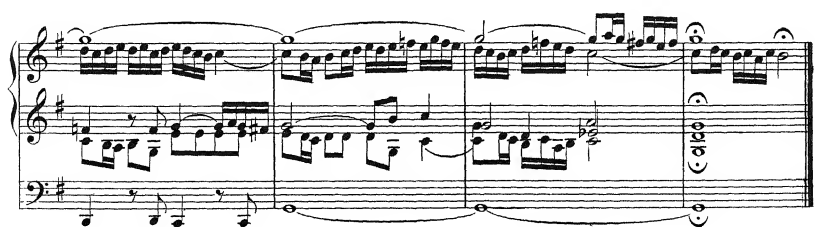
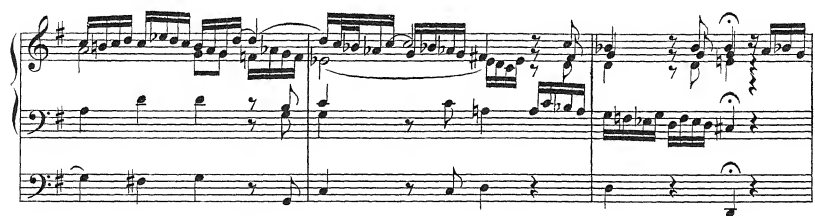
J S BACH











Sarabande and Gavotte.

from the English Suite in G minor

J S BACH

Lento ma non troppo

Musical score for the Sarabande, Lento ma non troppo. The score is written for piano and includes various dynamics (f, mf, pp, cresc, espress) and articulations (trills, slurs). The key signature is G minor (three flats) and the time signature is 3/4. The piece is in G minor.

Gavotte.

Assai vivace.

Musical score for the Gavotte, Assai vivace. The score is written for piano and includes various dynamics (f, mf) and articulations (trills, slurs). The key signature is G minor (three flats) and the time signature is 3/4. The piece is in G minor.

First system of the piano score. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features intricate sixteenth-note patterns with various fingerings (1, 2, 3, 4) and accents. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The system concludes with a *fine* marking.

La Musette.

(La seconda volta *pp*)

Second system of the piano score. The music continues in 3/4 time with a key signature of one flat. The right hand has a more melodic line with slurs and ties. The left hand continues with a simple accompaniment. The instruction *sempre p ed egualmente legato* (always piano and equally legato) is written above the right hand. The system ends with a repeat sign.

Third system of the piano score. The right hand features a series of slurs and ties over eighth and sixteenth notes. The left hand has a simple accompaniment. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The system ends with a repeat sign.

Fourth system of the piano score. The right hand continues with slurs and ties. The left hand has a simple accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *DC.* (Da Capo). The instruction *(La seconda volta un poco più tranquillo)* (The second time a little more tranquil) is written above the right hand. The system ends with a repeat sign.

Dead March

from the
ORATORIO "SAUL"

G F HANDEL

Grave M $\text{♩} = 72$

f

pp legato

f

ff

pp legato

ff

Fix'd In His Everlasting Seat.

99

CHORUS from "SAMSON"

HANDEL.

Allegro (♩ = 84)

PIANO

1st & 2^d SOPRANO *Dahia and her Virgins*

ALTO *Israelites*

1st & 2^d TENOR *Samson and Israelites*

BASS *Manoah and Harapha by turns, and Israelites*

Fix'd in His ev - er - last-ing seat,

Great Da - gon,

Je - ho - vah,

Manoah Je - ho - vah, Harapha

Je - ho - vah, Great Da - gon,

Great Da-gon rules the world,
 Je - ho - vah,
 Je - ho - vah,
Manoah *Harapha*
 Great Da-gon,

rules the world, rules the world in state, **B**
 rules the world, rules the world in state, Je -
 rules the world, rules the world in state, Je -
Chorus *Manoah*
 rules the world in state, **B**

Great Da-gon, great Da-gon
 ho - vah, Je - ho - vah,
 ho - vah, *Harapha* *Manoah* Je - ho - vah, *Harapha*
 Great Da-gon, Great Da-gon

rules the world in state, Great

Je - ho - vah,

rules the world in state, Je - ho - vah,

Chorus *Manoah* *Harapha* Great

ff

C

Da - gon, Great Da - gon rules

Je - ho - vah rules the world in state, Je -

Je - ho - vah rules the world in state, Je -

Manoah *Harapha* *Manoah*

Da - gon, Great Da - gon rules, Je -

the world in state His thunder roars,

ho - vah rules the world in state

ho - vah rules the world in state His thunder roars,

Chorus

D

ff

heav'n shakes, His thun-der roars,

heav'n shakes, His thun-der roars, roars,

roars,

roars, heav'n shakes, and

roars, heav'n shakes, and

earth's a - gha-st, His thun-der roars, heav'n shakes,

earth's a - gha-st, His thun-der roars, heav'n shakes,

E

and earth is a - gha - st, and earth is a - gha - st

and earth is a - gha - st, and earth is a - gha - st

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two sharps (F# and C#). The lyrics are: "and earth is a - gha - st, and earth is a - gha - st". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The stars, with deep a - - maze,

The stars, with deep a - - maze,

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two sharps (F# and C#). The lyrics are: "The stars, with deep a - - maze,". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Re - - main in sted - - fast gaze, in sted - fast

Re - - main in sted - - fast gaze, in sted - fast

The third system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two sharps (F# and C#). The lyrics are: "Re - - main in sted - - fast gaze, in sted - fast". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

F

gaze, Great Da-gon is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

Manoah *Hanapha* *Manoah* *Chorus*

gaze, Je - ho - vah, Great Da-gon is, Je - ho - vah is of Gods the

f *ff*

G

first and last,

is of Gods

first and last, is of Gods

G

is of Gods

the first and last — the first and last, is of Gods the first

the first and last, the first

is of Gods the first

and last, the first, the first
 and last, the first, the first

H^{ff}
 the first
 the first
 the first

and last, the first and last,
 and last, the first and last,

of Gods the first and last,
 of Gods the first and last, Je-
 last, Je-
Manoah

Great Da - gon is of
 ho - vah, Je - ho - vah is of
 ho - vah, Je - ho - vah is of
 ho - vah, *Hophai* Great Da - gon is Je - ho - vah is of *Manoah* *Chorus*
ff

Gods the first and last
 Gods the first and last
ff

ff

My Plane Tree.

107

ARIA from "XERXES"

HANDEL

Recitative

With thy ver-dure fresh and ten-der, Ser-vice sweet thou dost ren-der Thou
Fron-di te - no - re e bel - le del mio pla - ta - no a-ma-to, per

rearest thy form com-mand-ing, Through the tem-pest safely standing, All serenethought the
vo - i ri - splende il fa - to, tuo - ni, lam-pi e pro - cel - le non volting - gi - no

breeze may rudely meet thee, So quiet, calm and peaceful, what e'er may greet thee
mai la ca - ra pa - ce, ne giungaa pro - fa - nar - vi au - stro ra - pa - ce'

ARIA

Largo

Thy ———— shade gives rest
Om - bra mai fu

Thou art of — all I know, 'Mong all the trees that grow, Dear-est and best, Thy
 di ve - ge - ta - bi - le, ca - raed a - ma - bi - le, so - a - ve più, om -

— shade gives rest Thou art of all I know, 'Mong all the trees that grow, Dear-est and
 - bra mai fu di ve - ge - ta - bi - le, ca - raed a - ma - bi - le, so - a - ve

best 'Mong — all the trees that grow, Dear - est and best Thou art of
 più, ca - - raed a - ma - bi - le, om - - bra mai fu di ve - ge -

all — I know 'Mong all the trees that grow, Dear-est and best, Dear-est and
 ta - bi - le, ca - raed a - ma - bi - le, soa - ve più? soa - - ve

best
 più?

Recitative and Siciliana.

109

from
L'ALLEGRO

air by ROBERT FRANZ

G F HANDEL

Recitative
Tenor or Soprano

If I give thee ho-nour due, Mirth, ad-mit me of thy crew!
Nimm, zu dei-nem Dienst mich an, Freud', ich fol-ge dei-ner Bahn

p

SICILIANA

Andantino con moto.

p dolce

Tenor or Sop

mf

Let me wan-der, not un-seen by hedge-row elms, on hil-locks
Lass mich wan-der'n, lass, mich ziehn durch Wein-ge-land und Sau-ten

green,
grün,

there the plough-man, near at hand, whist-les o-ver the fur row'd
wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land, there the plough-man, near at hand, whist-les o-ver the fur-row'd
streut, wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land, and the milk-maid sing-eth
streut, wo der Schüt-ter froh-lich

blithe, and the mow - er whets his scythe, and e - ve - ry shep - herd tells his
 pfeift, ham - mernd sei - ne Sen - se schleift, wo trau - lich im Kreis der Hir - ten

tale un - der the haw - thorn, in the dale,
 Sang freu - dig er - tont Schal - mei - en - klang,

and e - ve - ry shep - herd tells his tale un - der the haw - thorn, in the
 wo trau - lich im Kreis der Hir - ten Sang freudig er - tont Schal - mei - en

dale
 - klang

mf

Chorus of Furies

from
"ORPHEUS"

GLUCK

Andante.

Who through this aw - ful place think - ing a - live to pass, Rash - ly dares

ven - ture here? Look - ing in death's cold face Nor show - ing fear?

Quick pangs his frame shall thrill, Slow fear his pul - ses chill Cer - be - rus!

Wake to kill, Cer-be-rus! wake to kill thy new prey here!

Cer-be-rus! wake to kill, Cer-be-rus! wake to kill

thy new prey Here!

Quick pangs his frame shall thrll, Slow fear his pul-ses chill

8

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey

Un poco lento

ORPHEUS.

O in

Sop Alto

Tenor Bass

Un poco lento

E

E

E

E

E

E

E

E

E

E

E

pi - ty be moved by my grief

Phan - toms!

De - mons!

No!

No!

vi - sions too fear - ful,

Tutti

Let prayer and plea - ding tear - ful For my

No!

mis - ery win re - lief! Let prayer and plea - ding tear - ful For my

mis - ery win re - lief For my mis - ery win re -

lief! No! No! No!

O in - pi - ty, O in pi - ty be moved by my

grief Phan - toms! De - mons! Vi - sions too

fear-ful, Let prayer and plea-ding tear-ful For my mis-ery win re-
 lief! Phan-toms De-mons Vi-sions too
 fear-ful, Let prayer and plea-ding tear-ful For my mis-ery win re-
 lief, For my mi-se-ry win re- lief
 ry win re- lief For my mis-ery win re- lief

No! *H* *No!* *No!* *No!*

p *f* *p* *f* *p* *f*

Dear Is the Hour Advancing.

(VIENI CHE POI SERENO)
CAVATINA from "SEMIRAMIS"

117

Tempo di Menuetto.

GLUCK.



Dear is the hour ad - van - cing,
l'ie - mi, che poi se - re - no -

dim pp cresc p

*Seo. **

Love in the soul en - han - cing Longing so sweet comes o'er her, While creepeth onward, yes,
al - ta tua bel - layn so - no ti tro - ve - rà - l'au - ro - ra, quan - do ri - por - ta, ri -

dim pp cresc

*Seo. **

onward the night All fear now flees be - fore her, Hope banish - es all sad - ness,
por - ta il di Fa - ra d'in - vi dia al - lo - ra im - pal - li - di gh'a - man - ti -

fz

And fills her heart with gladness, And fills her heart with gladness With wondrous magic light, with
e sen-za affan-me pian-ti, e senza af-fan-me pian-ti, tu go-de-rat, go-de-

dolce dim pp cresc

1 2 Poco più lento.
 wondrous mag-ic light All light Dear is the hour ad-van-cing, Love in the soul en-
rat co-si-flu-si Vie-ni, che poi se-re-no, vie-mi, che poi se-

pp cresc

Tempo I.
 han-cing, Though onward comes the night, Her soul is filled with light
re-no, tu-go-de-rat, go-de-rat co-si

pp dolce dim pp cresc

pp cresc

Take My Offering.

CHORUS from PARIS and HELENE

GLUCK.

Andante. (Quartett pizzicato)

PIANO



SOPRANO ALTO

TENOR BASS

Take thou beau-teous Goddess my
Non sde - gna - re, o bel - la



of - fer - ing, Take these ro - ses culled for thee To thy Par - is, who brings thee his
Ve - ne - re, ques - te ro - see ques - ti fior, al tuo giu - di - ce, al tuo



vic-to-ry, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Pa-ra-de non ne-ga-re il tuo fa-vor, non ne-ga-re il tuo fa-vor!

SOPR SOLO
 As doth con-
 Co-me con-
 (Quart col' arco)
f f f f pp

sume the A-ra-bi-an in-cense, Heat that the flames of the tri-pod im-part, Thus for his
su-ma l'a-vi-da flam-ma char-de sul Tri-po-de l'a-rabo o-dor, co-si per
 (Oboe & Fag.)

Hel-en all glow-ing and ar-dent, Was-teth a-way his de-vo-ted fond heart
E-le-na tut-to s'in-flam-ma, si sen-te strug-ge-re il suo bel cor
 (Quart pizz)
p assai

To thy Par-is God-dess so beau-te-ous Grant this fa-vor gra-cious-ly,
Non ne-gar-h, o bel-la Ve-ne-re, il tuo Na-me, il tuo fa-vor,

Tutti

Grant this fa - vor gra - cious - ly! To thy Par - is, God - dess so beau - te - ous,
il tuo Nu - me, il tuo fa - vor! Non ne - gur - li, o bel - li Fe - ne - re,

f

Grant this fa - vor gra - cious - ly! Grant this fa - vor gra - cious - ly!
 il tuo Nu - me, il tuo fa - vor, il tuo Nu - me, il tuo fa - vor!

The musical score for 'The Song of the Shores' is presented in two systems. The first system shows the Soprano Solo part with the lyrics 'On these drear shores de-' and 'Su quæ - te Spon - de'. The second system shows the Quartet part with the lyrics 'Quart col arco' and 'Ob Fag:'. The music is in G major and 4/4 time, featuring a mix of chords and melodic lines.

sert-ed and sha-dow-y, Let the soft rays of thy splen-dor de-scend! Of-fered all
sfa-vil hun tre-mu-lo so-a-ve rag-go del two splen-dor! Nu-de vi

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-cies lend! _____
li-vi-z-zo te-co le Gra-zia e e le sue fia-co-le v'accenda a-mor!

To 'thy Par-is, God-dess so beau-te-ous, Grant this fa-vor
Non ne-gar-h, o bel-la Ve-ne-re, il tuo Nu-me,

Tutti
 gra-cious-ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so
tuo fa-vor, il tuo Nu-me, il tuo fa-vor! Non ne-gar-h, o bel-la

beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!
Ve-ne-re, il tuo Nu-me, il tuo fa-vor, il tuo Nu-me, il tuo fa-vor!

Thou My Adored.

ARIA from PARIS and HELENE

123

GLUCK

Moderato.

Thou of my heart a - -
 Oh del mio dol - ce ar -

dored Thou my be - lov - ed Thou my be -
 dor bra - ma - to og - get - to, bra - ma - to og

lov - ed Sweet airs that I am breath - ing, Ob Solo.
 get - to, l'au - re - che tu res - pi - - - ri,

once wafted round thee Waft -
 al fin res - pi - - ro Ob Solo al -

- ed a - round thee In
 fin res - pi - - ro O -

fan-cy I have found thee My fond eyes now be-hold thee For
vanque il guardo io gi - io le tue ca - ghe sem-bran - ze a -

ten

eve-ry where is paint-ed Thine im-age bright and saint-ed In my soul
more in me di - pin - ge, il mio pen-sier si - fin - ge le più lie -

hope is glow - ing As fond de -
te spe - ran - ze e nel de -

-sire fills my heart to o - ver - flow-ing Thee I seek,
-sto che co - si mem - pi il pet - to cer - co te, (Ob. Solo)

thee I call Hop - ing ah! and
ch'a - mo te spe - ro e so -

sigh - - - ing Thou of my heart a - -
pi ro' Oh del mo dol - ce ur -

dored - Thou my be - lov - ed Thou my be -
-dor bia - ma - too - get - to bia - ma - - too -

lov - ed Sweet airs that I am breath - ing (Ob Solo)
-get to, l'au - re che tu res - pi - ri

Once waft - ed round thee (Ob Solo)
al - fin res - pi - ro

Waft - ed a - round thee
al - fin res - pi - ro'

Minuet

SYMPHONY in B♭ No 12.

J HAYDN

Allegro

The musical score is written for piano and violin. It consists of six systems of music. The tempo is marked 'Allegro'. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The first system starts with a piano introduction in the right hand, followed by the violin entry. The second system continues the piano introduction. The third system features a piano entry in the left hand. The fourth system continues the piano introduction. The fifth system features a piano entry in the right hand. The sixth system continues the piano introduction.



Rondo
from
SONATA N^o 3 in E \flat

J HAYDN

[illegible]

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings.

- System 1:** The right hand features a melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.
- System 2:** The right hand continues the melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.
- System 3:** The right hand features a melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.
- System 4:** The right hand features a melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.
- System 5:** The right hand features a melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.
- System 6:** The right hand features a melodic line with a first ending bracket and a second ending bracket. The left hand plays a steady eighth-note accompaniment. Fingerings 1, 2, 3, and 4 are indicated.

This page contains seven systems of musical notation for piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and fingerings. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*).

The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system continues with a forte (*f*) dynamic. The sixth system continues with a forte (*f*) dynamic. The seventh system continues with a forte (*f*) dynamic.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves.

- System 1:** The right hand features a melodic line with triplets and sixteenth notes. The left hand plays a steady eighth-note accompaniment.
- System 2:** The right hand continues with a melodic line, including a triplet. The left hand has a more active role with eighth-note patterns and some rests.
- System 3:** The right hand has a melodic line with some rests. The left hand features a triplet and a dynamic marking of *p* (piano).
- System 4:** The right hand has a melodic line with some rests. The left hand features a triplet and a dynamic marking of *f* (forte).
- System 5:** The right hand has a melodic line with some rests. The left hand features a triplet and a dynamic marking of *p* (piano).
- System 6:** The right hand has a melodic line with some rests. The left hand features a triplet and a dynamic marking of *f* (forte).

The piece concludes with a final system featuring a melodic line in the right hand and a bass line in the left hand. The tempo is marked *a tempo* and the dynamics are *f* (forte) and *mf* (mezzo-forte).

4

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is B-flat major (two flats). The time signature is 4/4. The piece features a variety of musical elements, including:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.
- System 2:** Includes a *dim* (diminuendo) marking in the right hand and a *p* marking in the left hand. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.
- System 3:** Features a *f* (forte) dynamic in the right hand and a *p* marking in the left hand. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.
- System 4:** Includes a *cresc* (crescendo) marking in the right hand and a *p* marking in the left hand. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.
- System 5:** Features a *f* (forte) dynamic in the right hand and a *p* marking in the left hand. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.
- System 6:** Ends with a *f* (forte) dynamic in the right hand and a *p* marking in the left hand. The right hand has a melodic line with a trill and a grace note. The left hand has a steady eighth-note accompaniment.

With Verdure Clad.

SOPRANO SOLO

from the "Creation" Oratorio

J HAYDN

Andante

With ver-dure clad the

fields appear, De-light-ful to the ra-vish'd sense, By flow-ers sweet and gay,

En-han-ced is the charming sight, En-han-ced

is the charming sight Here frag-rant herbs their

o-dours shed, Here shoots the heal-ing plant, Here shoots the heal-ing plant

Here shoots the heal-ing plant, the healing plant

Here shoots the heal - ing plant

With co - pious fruit thex - pand - ed boughs are hung,

In leaf-y arch-es twine the sha-dy groves, O'er lof-ty hills ma-

jes-tic fo-rests wave, ma-jes-tic fo-rests wave

With verdure clad the fields appear, De-lightful to the ra-vish'd sense,

By flow-ers sweet and gay En-han-ced is the charming sight, En-

han-ced is the charming sight Here

fragrant herbs their odours shed, Here shoots the healing plant

Here shoots the heal - ing plant

Here frag - rant herbs their o - dours shed, Here shoots the heal - ing plant, —

— the heal - ing plant, — the heal - ing plant, — Here

shoots — the heal - ing plant

Cantabile e Mesto.

flom

STRING QUARTET in F# MAJOR

J HAYDN. Op.76 N^o 5.

Cantabile e mesto

The musical score is written for a string quartet in F# major, Op. 76 No. 5 by Joseph Haydn. It is in 3/4 time and consists of six systems of music. The first system is marked "Cantabile e mesto". The notation includes treble and bass staves with various dynamics (p, f, pp) and articulation marks. The key signature is F# major (three sharps). The score features a variety of musical textures, including single-line passages, dyads, and full quartet passages. The dynamics range from piano (p) to fortissimo (f) and pianissimo (pp). The tempo/mood is indicated as "Cantabile e mesto".

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *p* (piano), *f* (forte), *cresc.* (crescendo), and *sf* (sforzando). The piece begins with a series of eighth and sixteenth notes in the treble staff, while the bass staff provides a steady accompaniment. The middle systems feature more complex rhythmic patterns and dynamic shifts, with some measures marked *p* and others *f*. The final system concludes with a series of chords and a final cadence.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece, including *f* (forte), *fz* (forzando), *p* (piano), *pp* (pianissimo), and *sfz* (sforzando). The piece concludes with a double bar line and repeat signs.

System 1: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *f*, *p*, *fz*.

System 2: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *p*, *fz*.

System 3: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *fz*, *p*.

System 4: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *p*, *f*, *fz*.

System 5: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *fz*, *p*.

System 6: Treble staff has eighth notes and quarter notes. Bass staff has chords and eighth notes. Dynamics: *pp*.

Andante
from
STRING QUARTET in C MAJOR No 6

141

W A MOZART

Andante cantabile

cresc

tr

cresc

p

cresc

f

p

p

cresc

f

pp

p

This page contains six systems of musical notation for piano. The notation is written in a grand staff format, with a treble and bass clef joined by a brace. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate changes in volume, including *cresc* (crescendo), *f* (forte), and *p* (piano). Some systems include trills (*tr*) and slurs. The notation is presented in a clear, professional layout with standard musical symbols.

System 1: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *cresc*, *f*, *p*.

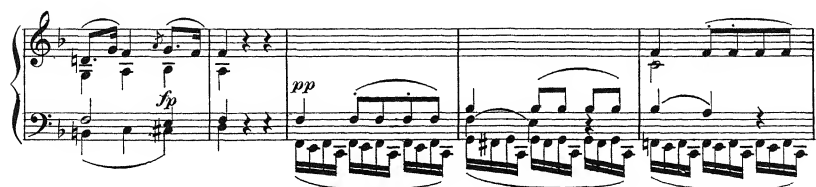
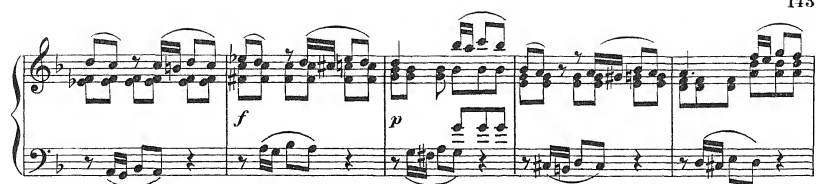
System 2: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *f*, *p*, *cresc*, *p*.

System 3: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *cresc*.

System 4: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *f*, *p*, *cresc*, *f*, *p*, *cresc*.

System 5: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *p*, *cresc*, *p*.

System 6: Treble clef has a half note chord, followed by a half note chord with a trill. Bass clef has a continuous eighth-note pattern. Dynamics: *f*, *p*, *f*, *p*.



Scene from Don Juan.

ACT II

145

MOZART

Andante.

The Commandant

Don Gio - van - ni!
Don Gio - van - ni!

ff Tutti (Trombones, Timpani etc)
p Strings

by thee in - vi - ted, Here be - hold me As thou'st di - rec - ted
a ce - nar te - co m'm - vr - ta - sti' e son ve - nu - to!

Wind *p*

Don Juan

Truly I did not ex - pect it, But a - new I'll sup with thee, Leporello, serve the
Non l'avrei giammai cre - du - to, mà fa - rò quel che po - trà, Leporello! un al - tra

fp

ta - ble, For my guest a - no - ther co-ver!
ce - na! fà che su - bi - to se por - ti!

Leporello (*puts his head out from under the table*)
Sir, be still, say no more! With us both now all is
Ah padron, ah pa-dron! Ah padron! sciam tut-ti

Don Juan

The Commandant

o-ver Go, di-rect-ly! No need of that, Earth ly food he no lon-ger de-
 mor-ti I'm - ne di - co! Per - ma un po! Non si pat sce di ci - bo mor-
 (He rises as if to obey)

cresc
 Timp *Tutti* *fp*

- si - reth, Who of hea-ven-ly food hath par - ta - ken,
 - ta - - - - - le, chi si pa - sce di ci - bo ce - le - ste!

fp

Cast a - - - way from thee now all such
 Al - tre eu - re più gra - vi di

cresc *p* *cresc* *p* *cresc* *p*

tri - - fling, Heed the sen - - tence I
 que - ste, al - tra bra - ma quag -

cresc *p* *cresc* *p* *cresc* *p*

Don Juan

hu - - - ther have brought Well, what
 - giù mi gua - do Leporello Par - la

Sure a fit of the a-gue hath
 La ter-za-na d'a-ve-re mi

cresc *p* *cresc* *p*

would'st thou? I his - ten, well,
dun - - que! che chr di? che

seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a-gue bath
sem - bra, e le mem-bra fer-mar pui non so, la ter-za-na d'a-ve-re mi

tell me!
tuo - - 12

The Commandant

Si - lence, and mark me, this hour thou hast
Par - lo, a - scol - ta! pui t'm - po non

seized me, Of all mo-tion be-reft, I'm dis - traught
sem - bra, e le mem-bra fer-mar pui non so

Wind sustain

Speak then, tell me, of fear know I nought
Par - la, par - la, a scol-tan - - do ts stu

sought
ho

Si - - lence, and
Par - lo, a -

Ah, of mo-tion be-reft, I'm dis - traught, Sure a fit of the a-gue has
Ah le mem-bra fer-mar pui non so, la ter-za-na d'a-ve-re mi

cresc. p

Speak then
Pa - la,

mark me, this hour thou hast sought,
scel - - - - - tu' pou tem - - - - - po non ho

seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught
sem-bra, lu-tri-za-na da-re-re mi sem-bra, e le mem-bra fer-ma pou non so

cresc *p* *cresc* *p*

The Commandant

tell-me, of fear know I nought Thou didst thy-self in -
par-la-as - col - tan - do ti sto Tu men - ri - ta - stra

pp *fp*

-vite me, For that I must re-quite thee, Then
ce - na, il tuo do - ter oi sa - ti, ri -

cresc *fp* *cresc*

an-swer me, then an-swer me, As my guest, when shall I
spon - di - mi, ri - spon - di - mi, ver - sa - tua ce - nar

fp *fp* *cresc* *p*

claim thee?
me - co?

Leporello (standing far off trembling)
Say no, say no, he is en-gag'd, ex-cuse him
Oì - bà, oì - bà, tem-po non hù, seu - sa - te

Don Juan
Of fear noneshall ac-
A toi - to di vil-

cuse me, To none will I suc-cumb!
ta - te, tac - cia - to mai sa - ro!

The Commandant
I have de-ter-mined,
Hò gia ri - sol-to

De - ter - mine!
Ri - sol - vi?

Thou'lt
Fer-

The Commandant
come, then?
ra - i?

Don Juan
My heart is firm with-in me, I have no
Hò fer - mo il co-re in pet - to, Non hò te-

Leporello
Say that you can't, say that you can't
Di - te di nò, di - te di nò

Violins
fp *f* *p*

fear, I'll come Take it then
mor ver - rò!

The Commandant
Give me thy hand in to - ken!
Dam - mi la ma - non pe - gno!

Wind
f *fp* *pp* *ff* *p*

Ah me! What deadly chill is this?
Ohimè! che ge-la e que-sto ma?

Più Stretto. What is't? Turn — there heav'n hath doom'd thee, There's
Cos' ha? *pen - ti - ti, can - za - ri - la,*

(vanity tries to free himself)
time yet for re-pentance For me there's no re-pentance, Va-
lul - ti - mo no - men - to! *Nò nò, ch'io non mi pen - to,* *van -*

The Commandant *D Juan*
- mish thou from my sight! Dread then, the wrath e - ter-nal, A-
- ne lon - tan da me! *Pen - ti - ti, sce - lo - ra - to!* *No*

Commandant *D Juan* *Commandant*
way, thou spectre in - fer-nal! Yet repent! No! Yet repent!
vec - chio in - fa - tu - a - to! *Pen - ti - ti! Nò!* *Pen - ti - ti!*

D Juan *Commandant* *D Juan* *Commandant*
No! Yes! No! Yes!
Nò! Sì! Nò! Sì!

Don Juan *Commandant* *D Juan*

No! Yes! No! No! Commandant
No! *Yes!* *No!* *No!* *Now must my soul take*
Leporello *Sì!* *Sì!* *Alh* *tem - po pri non*

(Flames appear in all directions, the earth trembles)

flight! *Ter-rors unknown are free-zing me,* *De-mons of doom are*
v'è! (exit) *Da quel tre-mo-re in so - li - to,* *sen-to as - sa - tir - gli*

Allegro

se - zing me, *Is hell let loose to tor-ture me?* *Or does it*
pi - ri - ti! *don dees-co no-que i vor - ti - ci,* *di fo - oo*

mock my sight?
pien d'or - tor!

CHORUS from below, Tor-ments e - ter - nal wait thee!
with hollow voices Tut - to a tue col - pe è po - co!

My soul is rent with a - go-ny! Con -
Chi *l'a - ni - ma mi la - ce - ra!* *Chi*

Bur - ning in end - less night! The fire of doom sur -
me - ni, c'è un mal peg - - gior! *Che* *cef - fo di - - spe -*

Leporello

demn'd to end - less mi - se - ry, Oh doom of wrath and ter - ror, No
m'a - gi - ta le ri - sce - re! *Chr* *sta - ro, gi - mè, che sma - ntu* *Chem -*

roundshim, Its fie - ry glare con - foundshim, What sounds, what sights of
ra - to! *Che* *ge - di d'un dan - na - ra - to!* *che gi - di, che la -*

Chorus of Spirits

more to see the light! Tor - ments e -
fer - no, che ter - ror! *Tut - to a tue*

ter - ror, Oh I shall die, oh I shall die of fright!
men - ti! *co - me mi fà ter - ror, mi fà ter - ror!*

D Juan

My soul is rent with a - go-ny, Con -
Chi *l'a - ni - ma mi la - ce - ra!* *Chi*

ter - nal wait thee! Bur - ning and end - less
col - pe è po - - Leporello, co! *me - ni, c'è un mal peg -*

The fire of doom sur - roundshim
Che *cef - fo - di - spe - ra - to!*

demned to end-less mi-se-ry Oh doom of wrath and ter-ror! Ah!

m'a - gi-ta lo vi-sce-rè! *che strazio mi-me, che sma-nia!* *Ah!*

night
gior

Its fi-ery glare con-founds him, What sounds, what sights of ter-ror, What

Che ge-sti d'un dan-na-to! che gi-ri-di, che bi-mentì! che

Oh dread-ful end-less night!

che m-fer-no! che ter-ror!

end-less, end-less, Bur-ning and end-less

ve-ni! ve-ni! ve-ni! c'è un mal peg-

sounds, what sights of ter-ror! Oh I shall die of fright!

gi-ri-di, che bi-mentì! co-me mi fa-ior!

♩ (The flames increase and engulf Don Juan) Leporello

Ah! Ah!

Ah! Ah!

night
gior

f p f p

cresc.

Minuet

FROM SYMPHONY in E♭

W A MOZART

Allegretto

f marcato

marcato

mfp

p

sempre p

f marcato

f

p mfp

mf *p* *f* *sempre f* *Fine*

TRIO

dolce cantando *pp* *p* *dolce espress* *pp* *Da Capo al Fine*

Come, Shall I Tell Thee.

(Vedrai (armo)

(SOPRANO ARIA from DON JUAN)

MOZART

MOZART Wood

GIAZIOSO
String s, Corni sustain

Mozza voce

Cello

tr

Zerlina

Come, shall I tell thee How what be - fell thee Soon can be cu - red By
I - dia cu - ri - no, se sei buo - ni - no che bel li - me - di - o

Strungs

p

tr

Cor

my po - tent charm?
ti ro - glo dar,

Vln & Wind

tr

No gar - den grows it,
E na - tu - ra - le,

Strungs

tr

Though it a - boun - deth, Like fur - nace glows it, Yet none 'twill harm, no,
non da dis - gu - sto, e lo spe - cia - le non lo sa far, nò

tr

none it will harm, no, none it will harm, All guard and che - rish it, Gold can - not
non lo sa far, no non lo sa far, E un cer - to bal - sa - mo che posto ad -

buy it, say wilt thou try it? Soft 'tis, and warm,
 - dos - so, da - re tel pos - so, seil vuoi pro - tan, —

Canst thou not guess it?
 Sa - per lor - re - sti?

Has thy wit flown, say has all thy wit then
 do - re mi sta, do - re, do - re, dove mi

flown?
 sta? —

Hear how it throbs with-in,
 Sen - ti - lo bat - te - re

Fl
Cl
Fag
Strings Corni

(Lays his hand on her heart)

'Tis all thine own, Hear how it throbs with-in, hear how it
 Toc - ca mi qua, sen - ti - lo bat - te - re, sen - ti - lo

mf *p* *mf*

throbs with-in,
 bat - te - re,

'Tis all thine own, hear how it throbs within, hear how it
 toc - ca mi qua' sen - ti - lo bat - te - re, sen - ti - lo

p *mf* *p* *mf*

Vlns
Wind

throbs with-in, hear how it throbs with-in, 'Tis all thine own, thine, thine -
bat - ti - lo sen - ti - lo bat - te - re, toc - ca mi qua' qua' qua' -

Hear how it throbs with-in, Ah, 'tis thine on-ly, it is thine on-ly,
sen - ti - lo bat - te - re toc - ca-mi qua, qua' toc - ca-mi qua, qua'

(Exit with Masetto)
 It is thine on-ly, 'Tis all thine own
toc - ca-mi qua, qua, toc - ca - mi qua

Scherzo

from
SYMPHONY No 7 Op.92

159

L. van BEETHOVEN
arranged by Liszt

Presto (♩ = 132)

The musical score is arranged in five systems, each with a piano part on the left and an orchestral part on the right.

- System 1:** The piano part begins with a forte (*f*) dynamic and a *legg* marking. The orchestral part features chords and a *cresc* marking.
- System 2:** The piano part continues with a *f* dynamic and a *legg* marking. The orchestral part features chords and a *cresc* marking.
- System 3:** The piano part includes a *tr* (trill) marking and a *f* dynamic. The orchestral part features chords and a *cresc* marking.
- System 4:** The piano part includes a *tr* (trill) marking and a *f* dynamic. The orchestral part features chords and a *cresc* marking.
- System 5:** The piano part includes a *tr* (trill) marking and a *f* dynamic. The orchestral part features chords and a *cresc* marking.

Additional markings include *f* (forte), *pp* (pianissimo), *legg* (leggero), *cresc* (crescendo), and *tr* (trill).

First system of the musical score. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The woodwinds enter with a melodic phrase. Dynamics include *pp*, *ff*, *ff*, *pp*, and *pp*. The woodwinds are marked *ff* and *pp*. The strings are marked *pp*.

Second system of the musical score. The piano part continues with a melodic line and harmonic accompaniment. The woodwinds have a melodic line. Dynamics include *pp*, *pp*, *ff*, and *ff*. The woodwinds are marked *pp* and *ff*. The strings are marked *pp*.

Third system of the musical score. The piano part continues with a melodic line and harmonic accompaniment. The woodwinds have a melodic line. Dynamics include *p*, *p dolce*, and *stacc legg*. The woodwinds are marked *p* and *stacc legg*. The strings are marked *p*.

Fourth system of the musical score. The piano part continues with a melodic line and harmonic accompaniment. The woodwinds have a melodic line. Dynamics include *cresc poco a poco* and *pp*. The woodwinds are marked *cresc poco a poco* and *pp*. The strings are marked *pp*.

Fifth system of the musical score. The piano part continues with a melodic line and harmonic accompaniment. The woodwinds have a melodic line. Dynamics include *pp*, *pp*, and *pp*. The woodwinds are marked *pp* and *pp*. The strings are marked *pp*.

Sixth system of the musical score. The piano part continues with a melodic line and harmonic accompaniment. The woodwinds have a melodic line. Dynamics include *f*, *ff*, and *pp*. The woodwinds are marked *f* and *ff*. The strings are marked *pp*.

First system of the musical score. The piano part features a complex texture with multiple layers of chords and arpeggios. The strings play a rhythmic pattern of eighth notes. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Second system of the musical score. The piano part continues with dense harmonic textures. The strings are marked *strings* and *cresc.*. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Third system of the musical score. The piano part features a complex texture with multiple layers of chords and arpeggios. The strings play a rhythmic pattern of eighth notes. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Fourth system of the musical score. The piano part continues with dense harmonic textures. The strings are marked *strings* and *cresc.*. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Fifth system of the musical score. The piano part features a complex texture with multiple layers of chords and arpeggios. The strings play a rhythmic pattern of eighth notes. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Sixth system of the musical score. The piano part continues with dense harmonic textures. The strings are marked *strings* and *cresc.*. The woodwinds, including the Oboe (Ob), have melodic lines with grace notes. The system includes dynamic markings such as *p* and *ff*, and articulation marks like *acc* and *acc.*

Violins

p dolce

Assai meno Presto ($\text{♩} = 84$)

p dolce

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score, likely for a rehearsal or performance. The score is written in G major and 2/4 time. It features a vocal line for the character Noko, a piano accompaniment, and a full orchestra. The orchestration includes strings, woodwinds (flute, oboe, clarinet, bassoon, horn, and trumpet), brass (trumpet, trombone, and tuba), and percussion (timpani and snare drum). The score is divided into measures, with bar lines indicating the end of each measure. The tempo is marked "Allegretto". The score is written in a standard musical notation, with notes, rests, and other musical symbols. The score is for a full orchestra, including strings, woodwinds, brass, and percussion. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The score is for a full orchestra, including strings, woodwinds, brass, and percussion. The score is written in a standard musical notation, with notes, rests, and other musical symbols.

Fl & Clari

4 2 4 2 4 2 4 2

f *f* *p*

First system of musical notation for Flute and Clarinet. It consists of a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. Dynamics include *f* (forte) and *p* (piano). There are also some markings like *4* and *2* above the staff, possibly indicating fingerings or breath marks.

Viol & Altos

pp *pp*

Second system of musical notation for Violin and Alto. It consists of two staves: a treble staff and a bass staff. The key signature has one flat. The time signature is 4/4. The music is primarily sustained chords or long notes. Dynamics include *pp* (pianissimo).

Fl & Ob

pp *ff* *p* *pp*

Third system of musical notation for Flute and Oboe. It consists of two staves: a treble staff and a bass staff. The key signature has one flat. The time signature is 4/4. The music includes some melodic lines and sustained chords. Dynamics include *pp*, *ff* (fortissimo), and *p*.

Bassoons

pp strings *ff*

Fourth system of musical notation for Bassoons. It consists of two staves: a treble staff and a bass staff. The key signature has one flat. The time signature is 4/4. The music includes sustained chords and some melodic fragments. Dynamics include *pp strings* and *ff*.

Ob

strings *pp* *stacc legg*

Fifth system of musical notation for Oboe. It consists of two staves: a treble staff and a bass staff. The key signature has one flat. The time signature is 4/4. The music includes some melodic lines and sustained chords. Dynamics include *pp* and *stacc legg* (staccato, leggiero).

Bassoon

cresc *ff*

Sixth system of musical notation for Bassoon. It consists of two staves: a treble staff and a bass staff. The key signature has one flat. The time signature is 4/4. The music includes sustained chords and some melodic fragments. Dynamics include *cresc* (crescendo) and *ff*.

[illegible]

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth-note runs, marked with an *8* and a slur. The bass staff has a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *ff* (fortissimo) and *8* (octave). There are also markings for *Q₂₀* and asterisks.

Second system of the musical score. The treble staff continues the melodic line with eighth-note runs, marked with an *8* and a slur. The bass staff has a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *ff* (fortissimo) and *8* (octave). There are also markings for *Q₂₀* and asterisks.

Third system of the musical score. The treble staff has a melodic line with eighth-note runs, marked with an *8* and a slur. The bass staff has a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *ff* (fortissimo) and *8* (octave). There are also markings for *Q₂₀* and asterisks.

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth-note runs, marked with an *8* and a slur. The bass staff has a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *p dol* (piano dolce) and *ff* (fortissimo). There are also markings for *Q₂₀* and asterisks.

Presto meno assai

Presto

Sonate Caractéristique.

THE FAREWELL

L. van BEETHOVEN

Op 81^a

Adagio. ♩ = 60

p *espressivo sempre*

ten

cresc *ten* *f* *dim* *a tempo* *p* *pp* *poco cresc*

p

pp *ten* *poco riten*

attacca subito l'Allegro

The musical score is written for piano in 2/4 time, marked *Allegro* with a tempo of $\sigma = 120$. The key signature consists of two flats (B-flat and E-flat). The score is divided into six systems, each containing a treble and bass staff.

The first system begins with a forte (*f*) dynamic and includes fingerings such as 1 3 2 4, 1 3 2 1 3 2 4, and 1 3 2 4 3 5. It features a *ten* (tension) marking and a *cresc* (crescendo) section.

The second system continues with a piano (*p*) dynamic and includes fingerings like 5 4 3 2 1 3 2 4 and 5 4 3 2 1 3 2 4. It also features a *cresc* section and a *sed* (sedition) marking.

The third system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic section. It features a *cresc* section and a *sed* marking.

The fourth system includes a *poco riten* (poco ritenuto) marking and a forte (*f*) dynamic section. It features a *sed* marking and a *ten* marking.

The fifth system includes a *a tempo* marking and a piano (*p*) dynamic section. It features a *poco riten* marking and a *a tempo* marking.

The sixth system includes a *poco riten* marking and a *a tempo* marking. It features a *p* dynamic section and a *cantabile* marking.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamics like *mf*, *f*, *p*, *pp*, and *sf* are used throughout. Performance instructions include *Agitato*, *tranquillo*, *quasi stretto*, and *in tempo*. Fingerings are indicated by numbers 1-5. The piece features several trills and ornaments, marked with a trill symbol (a vertical line with a horizontal bar and a small circle). The notation is in a key with two flats (B-flat and E-flat) and a common time signature.

The first system shows a trill in the right hand and a trill in the left hand. The second system features a trill in the right hand and a trill in the left hand. The third system includes a trill in the right hand and a trill in the left hand. The fourth system shows a trill in the right hand and a trill in the left hand. The fifth system features a trill in the right hand and a trill in the left hand. The sixth system includes a trill in the right hand and a trill in the left hand.

Vivo $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *poco lento* *in tempo* *cantabile*

cresc *f* *p* *p* *mf* *dim* *sempre.*

sempre sosten

poco ritard *negli andanti* *pp* *p cresc*

a tempo *ten* *ten* *f* *p* *cresc*

f *sf* *p* *cresc* *sf* *sf*

mf *p* *cresc*

5 5 2 3 1 1 4 5 5 3 4 1 1 4 5

poco riten *f* *f* *f* *a tempo* *p*

poco riten *a tempo* *poco riten*

a tempo *mf* *p* *f* *molto espress* *p cantabile*

mf espressivo *f*

agitato *f*

tranquillo *p* *cresc*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The musical score is written for piano and consists of seven systems of staves. The key signature is B-flat major (two flats). The time signature is 4/8.

System 1: The right hand begins with a half note chord (B-flat, D-flat) and a half note (F). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. Performance markings include *animato* and *poco calmando*.

System 2: The right hand features a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Dynamics include *cresc*, *f*, and *fp*.

System 3: Similar to the previous system, with a melodic line in the right hand and accompaniment in the left. Dynamics include *f*, *fp*, and *cresc*.

System 4: The right hand has a melodic line with a *Stretto* marking. The left hand accompaniment changes to a more active pattern. Dynamics include *f*, *cresc*, *ff*, and *mf*.

System 5: The right hand has a melodic line with a *mf* marking. The left hand accompaniment is more active. Dynamics include *mf*, *p*, *quasi f*, and *mf cresc*.

System 6: The right hand has a melodic line with a *ff* marking. The left hand accompaniment is more active. Dynamics include *ff*, *dolce*, and *mf*.

System 7: The right hand has a melodic line with a *ten* marking. The left hand accompaniment is more active. Dynamics include *p* and *poco marc*.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *f* (forte). Performance instructions include *cresc.* (crescendo), *decresc.* (decrescendo), *poco rallent.* (poco rallentando), *a tempo*, *ten.* (tenuto), *semplice*, and *leggero*. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation is in a standard musical format with a treble and bass clef for each system.

The first system begins with a *cresc.* marking and a *p dolce* marking. The second system includes a *ten.* marking. The third system features a *cresc.* marking. The fourth system includes a *poco rallent.* marking and a *ppp* marking. The fifth system includes a *ppp* marking and a *semplice leggero* marking. The sixth system includes a *ppp* marking and a *f* marking.

Introduction and Aria.

175

ACT II "FIDELIO"

L von BEETHOVEN

Grave. Wind Strings Wind Strings

p *f* *p* *f* *p cresc* *f* *p cresc*

Vln Ob Vln Ob

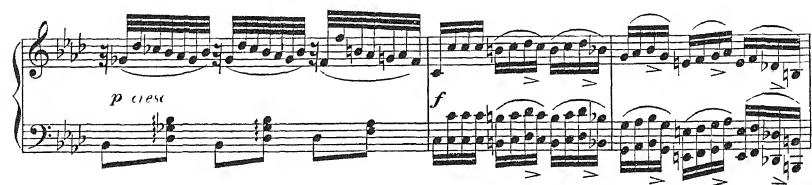
Tym

Fl Vln

f *f* *p* *f* *f* *dim*

Cl Fag Fl

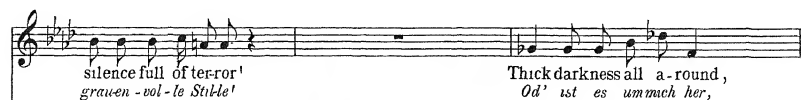
p *cresc*



Florestan Recit



Recit



Tymp

Poco Andante

Lone, no breath or living sound Thou'rt just oh Heaven!
 nichts, nichts le - bet aus-er mir, o schwe-re Prüfung, Ob

Piu moto

Poco Andante

Poco Allegro

In thy ways can be no er-ror!
 doch ge - recht ist Got - tes Wille,

cresc. *Recit.* *f*

Poco Allegro, p dolce

I mur - mur not, fill as thou
 Ich mur - re nicht! das Maass der

f

Adagio cantabile

wilt then, my cup of woe!
 Lei - den den steht bei dir Wind

p Adagio *cresc.* *f* *p*

Adagio cantabile, dolce

Brightly dawn'd my life's young
 In des Le - bens Früh - lings -

Vlms

morning, All in ro - sy hue was clad, Love and joy my home a -
 ta - gen, ist das Glück von mir ge - führt, Wahrheit wagt ich kühn zu

dorning, Ev'ry sense with hope was glad, Now, in fetters doom'd to
 sa-gen, und die Ket - ten sind mein Lohn, wil'ig duld' ich al - le

languish, Though in - glo - rious here I die, That fair
 Schmerzen, en - de schmah - lich mei - ne Bahn, sus-ser

vi - sion soothes my an - guish, Whispers soft, Heav'n yet is nigh
 Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,

Yes, that fair - est vi - sion soothes my an - guish, Whispers soft, it whis - pers
 Sus - ser, sus - ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne

Poco Allegro

soft, Heav'n yet is nigh
Pflicht hab ich ge - than

Ob

p *cresc*

(Calm, but as though in an ecstasy)

A - round me a bal-my soft breath doth play!
Und 'spür' ich nicht lin - de sanft sau - seln - de Luft?

Ob

dim *p dol*

A light thro' my dun-geon is streaming,
und ist nicht mein Grab mir er - hel - let?

Oh bliss, 'tis an angel, in ro - sy ar -
ich seh' wie ein Engel, im ro - ss - gen

cresc

ray, With sweet smiles of comfort up-on me she's beaming!
Düft sich tros - tend zur Sei - te, zur Sei - te mir stei - let

An angel, Le-o -
ein En - gel, Le-o -

p

no - ra, Le-o - no - ra, re - sem - bling I see, She, she leads me to hea - ven, the
no - ren, Le-o - no - ren, der Gat - tin so gleich, der, der führt mich zur Frei - heit in's

cresc *poco a poco*

land of the free A - round me a bal-my soft
 himm - li - sche Reich, und spur' ich nicht lin - de sanft

breath doth play, Oh bliss, 'tis an an-gel in ro - sy ar-ray, An
 sau - setn-de Luft? ich seh' wie ein En-gel im ro - si - gen Dufte, ein

angel, an an-gel that com-fort up-on me is beaming, An angel, Le-o -
 En-gel, ein En-gel sich trö-stend zur Sei-te mir stel-let, ein Engel, Le-o -

no-ra, Le-o - no-ra my wife re - sembling, she leads me to hea-ven, to
 no-ren, Le-o - no-ren, der Gut-tin, so gleich, der, der führt mich zur Frei-heit, zur

hea - ven, the land of the free, she leads me to heaven, the land of the
 Frei - heit in's himm - li - sche Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche

free, yes, she leads me to hea-ven, to hea-ven, the land of the
 Reich, der, der führt mich zur Freiheit, zur Frei-heit in's himm - - li - sche

fp (ie - - - - - do

free, She leads me to hea-ven, the land of the free, the land of the
 Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche

f

free, the land of the free
 Reich, in's himm - - li - sche Reich

Ob

f *ff* *dim*

strings

pp *sempre dim*

ppp *ppp*

Andante Con Moto

from the
SYMPHONY in B MINOR

F. SCHUBERT

arranged by S. Jadassohn

Andante con moto

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/8. The tempo is marked 'Andante con moto'. The score consists of six systems of two staves each. The first system includes a piano (pp) dynamic marking and a measure with a '15' marking. The second system includes a forte (f) dynamic marking. The third system includes a forte (f) dynamic marking. The fourth system includes a forte (f) dynamic marking. The fifth system includes a piano (pp) dynamic marking, a forte (f) dynamic marking, a piano (p) dynamic marking, and a crescendo (cresc.) marking. The sixth system includes a piano (pp) dynamic marking. The piece concludes with a final chord in the piano staff.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece features a variety of dynamic markings and performance instructions:

- System 1:** Starts with a *pp* (pianissimo) marking in the right hand. The left hand plays a steady accompaniment.
- System 2:** The right hand has a *pp* marking, and the left hand has a *dim* (diminuendo) marking.
- System 3:** The right hand has a *morendo* (fading) marking and a *pp* marking. The left hand has a *pp* marking.
- System 4:** The right hand has a *f* (forte) marking, followed by *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo) markings. The left hand has a *pp* marking.
- System 5:** The right hand has a *ff* (fortissimo) marking. The left hand has a *ff con strepito* (fortissimo with noise) marking.
- System 6:** The right hand has a *f* marking. The left hand has a *p* marking.
- System 7:** The right hand has a *f* marking. The left hand has a *p* marking.

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also some decorative elements like asterisks and wavy lines in the left hand of the fourth system.

This page contains six systems of musical notation for piano, written in G major (one sharp) and 4/4 time. The notation includes various musical elements such as chords, melodic lines, and dynamic markings.

- System 1:** Features a series of chords in the right hand and a melodic line in the left hand. A *p* (piano) marking is present in the second measure.
- System 2:** Continues the melodic and harmonic development. A *tr* (trill) marking is present in the second measure.
- System 3:** Includes a *tr* (trill) marking in the second measure and a *p* (piano) marking in the fifth measure.
- System 4:** Features a *dim* (diminuendo) marking in the fifth measure.
- System 5:** Includes a *ppp* (pianississimo) marking in the second measure and a *pp* (pianissimo) marking in the fourth measure.
- System 6:** Ends with a *sf* (sforzando) marking in the fifth measure.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The systems are as follows:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and chords.
- System 2:** Similar to System 1, with more complex melodic figures in the treble.
- System 3:** Treble staff features a series of chords and some melodic fragments. Bass staff continues the rhythmic pattern. A dynamic marking of *f* (forte) appears in the bass staff.
- System 4:** Treble staff has a series of chords. Bass staff has a more active line with eighth notes. A dynamic marking of *pp* (pianissimo) appears in the bass staff.
- System 5:** Treble staff has a series of chords. Bass staff has a more active line with eighth notes. Dynamic markings of *pp* and *fp* (fortissimo) appear in the bass staff.
- System 6:** Treble staff has a series of chords. Bass staff has a more active line with eighth notes. Dynamic markings of *pp* and *pp* appear in the bass staff.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and markings:

- System 1:** Treble clef has a half note G#4. Bass clef has a *pp* (pianissimo) marking and a series of chords.
- System 2:** Treble clef has a half note G#4. Bass clef has a *f* (forte) marking, followed by a *p* (piano) marking, and then a *pp* marking.
- System 3:** Treble clef has a half note G#4. Bass clef has a *morendo* marking and a *pp* marking.
- System 4:** Treble clef has a half note G#4. Bass clef has a *f* marking and a *p* marking.
- System 5:** Treble clef has a half note G#4. Bass clef has a *pp* marking, followed by a *ppp* (pianississimo) marking, and then a *ff* (fortissimo) marking.
- System 6:** Treble clef has a half note G#4. Bass clef has a *ff* marking and a *2 1* marking.
- System 7:** Treble clef has a half note G#4. Bass clef has a *ff* marking and a *2 1* marking.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The dynamics and markings are as follows:

- System 1:** Right hand features chords and moving lines. Left hand has a rapid sixteenth-note pattern. Dynamics: *ff* (left), *ff* (right). Markings: *sed* (left), *sed* (right), and a star symbol (*) in the left hand.
- System 2:** Continuation of the patterns. Dynamics: *fp* (left), *fp* (right). Markings: a star symbol (*) in the left hand.
- System 3:** Right hand has a melodic line with slurs. Left hand has a steady eighth-note accompaniment. Dynamics: *ppp* (right). Markings: *crisi* (left), and a star symbol (*) in the left hand.
- System 4:** Similar accompaniment. Dynamics: *pppp* (right). Markings: a star symbol (*) in the left hand.
- System 5:** Right hand has a melodic line. Left hand has a steady eighth-note accompaniment. Dynamics: *ppp* (left), *pp* (right).
- System 6:** Right hand has a melodic line. Left hand has a steady eighth-note accompaniment. Dynamics: *pp* (left).
- System 7:** Final system. Right hand has a melodic line. Left hand has a steady eighth-note accompaniment. Dynamics: *dim* (left), *pp* (right).

"Beneath the Evening's last sweet Smile"

(AM MEER)

Heine

F. SCHUBERT

Adagio assai

Be - neath the ev - ning's last sweet smile The sea far out was
 Das Meer er - glanz - te mit hin - aus im letz - ten A - bend -
molto legato

shin - ing, We sat be - side the lone beach house And watch'd the sun's de -
 scher - ne wir sa - ssen am ein - samen Fi - scher haus, wir sa - ssen stumm und al -

clin - ing The clouds came on,
 - ler - ne Der Ne - bel stieg,

the wa - ters rose, And loud - - ly the sea - - bird was
 das Wäs - ser schwell, die Mo - - re flog hin und was

call - ing! And from thine eyes the ten - der tears In gent - le drops were
 we - der, aus der - nen Au - gen lie - be - voll fie - len die Thra - nen

decresc.

fall - ing I saw them fall up - on thy hand, And down-wards low - ly
 me - der Ich sah sie fal - len auf der - ne Hand, und hin auf's Knie ge -

bend - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing
 - sen - - ken, ich hab' von der - weis - sen Hand die Thra - nen fort - ge - tran - ken

And from that hour thine im - age fill'd My
 Seit ju - - n - ner Stun - de ver - zehrt sich mein Leib, die

soul with light for ev - er, But
 See - - - le, sticht vor Seh - nen, mich

ah! those tears I stole a - way My heart from peace dis - sev - er!
 hat das un - glück - sel - ge - Weib ver - gift - et mit th - ren Thra - - nen

Faith in Spring. (FRÜHLINGSGLAUBE)

Umland

F SCHUBERT Op 20 No 2

Andante sostenuto

pp *3* *3* *3* *3*

A - gain the balm - y breez - es play, They
Dir im - den Luf - le sind er - wacht, sie

gent - ly mur - mur night and day, And heav - en's rich fra - grance
sau - seln und we - hen Tag und Nacht, sie schaf - fen an al - len

bor - row, rich fra - grance bor - row New sounds a - rise, and
En - dem, an al - len En - dem O fr - scher Duft, a

o - dors sweet, And o - dors sweet, Oh! seek, poor heart, the
neu - er Klang! o neu - er Klang, nun, an - me's Her - ze,

change to greet, And cast a-way, a - way thy sor - row,
 sei nicht bang! nun muss schal - les, al - - les we - den,

And cast a-way thy sor row
 nun muss sich al - les, al - les we - den

crasso *pp*

The earth seems bright-er
 Die Welt wird scho - ner

pp

ev - 'ry morn, White blos - soms gay her robe a - dorn, And
 je - dem Tag, man weiss nicht, was noch wei - den mag, das

fair - est flow'rs are bloom - ing and flow'rs are bloom - ing They
 Blu - hen will nicht en - - den, es will nicht en - den, Es

bloom a - round in ev - 'ry vale, They bloom in
 blüht das fern - ste, tief - ste Thal, es blüht das

ev - 'ry vale, And thou, poor heart, the change must hail,
 tief - ste Thal Nun, a - mes Hei - ß, ver - giss der Qual'

Each day fresh hope, fresh hope re - sum - ing, Each day fresh hope, fresh
 nun muss sich al - les, al - les, neu - den, nun muss sich al - les,
 cresc

hope re - sum - ing
 al - les, neu - den
 f pp

Hark, Hark! the Lark.

(Shakespeare)

(STANDCHEN)

193

Allegretto.

FR SCHUBERT

Hark, hark! the lark, at Heaven's gate sings, And Phoe - bus gins to rise, His
 Horch, horch, die Lerch im A - ther-blau' und Pho - bus, neu - er - weckt, traukt

steeds to wa - ter at those springs On chal - ic'd flow'rs that lies, On
 set - ne Ros - se mit dem Thau, der Blu - men-kel - che deckt, der

cha - ic'd flow'rs that lies' And wink - ing Ma - ry - buds be - gin To
 Blu - men - kel - che deckt Der Rin - gel - blu - me Knos - pe schleusst die

ope their gold - en eyes, With ev - 'ry thing that pret - ty is, My
 gold - nen Aug - len auf, mit al - len, was da rei - zend ist, du

La - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My
 su - sse Maid, steh' auf, mit al - len, was da rei - zend ist, du

La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -
 su - sse Maid, steh' auf, steh' auf, steh' auf, du su - sse Maid, steh'

-rise, a - rise, a - rise, My La - dy sweet, a - rise!
 auf, steh' auf, steh' auf, du su - sse Maid, steh' auf!

Adagio
from the
VIOLIN CONCERTO N°9

195

LOUIS SPOHR

VIOLIN

Adagio
Tutti

PIANO

Adagio.
f Tutti

Solo
p

f *mf* *dum* *p* *pp*

fz *p* *pp* *fz* *p*

Musical score for piano and voice, page 196. The score consists of five systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

System 1: The vocal line begins with a rest, followed by a melodic phrase marked *f* (forte) and *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, marked *p*.

System 2: The vocal line includes the lyrics "ci re - ce" and "nu - ti - do". It features a trill (tr) and dynamic markings *f*, *dim* (diminuendo), and *p*. The piano accompaniment is marked *mf* (mezzo-forte).

System 3: The vocal line continues with a melodic line marked *f*. The piano accompaniment is marked *fp* (fortissimo-piano).

System 4: The vocal line includes the lyrics "ci re - ce" and "ci re - ce". It features a trill (tr) and dynamic markings *f*, *dim*, and *fz* (forzando). The piano accompaniment is marked *fz*.

System 5: The vocal line includes the lyrics "ci re - ce" and "ci re - ce". It features a trill (tr) and dynamic markings *f* and *mf* (mezzo-forte). The piano accompaniment is marked *mf*.

First system of musical notation. The top staff (treble clef) begins with a *dim* marking, followed by a *p* marking, and then a *f* marking with a *dim* marking. The middle staff (treble clef) has a *dim* marking. The bottom staff (bass clef) has a *pp* marking.

Second system of musical notation. The top staff (treble clef) features a *tr* (trill) marking, a *Tutti* marking, and a *f* marking. The middle staff (treble clef) has a *pp* marking and a *B.Tutti* marking. The bottom staff (bass clef) has a *f* marking.

Third system of musical notation. The top staff (treble clef) has a *Solo* marking. The middle staff (treble clef) has a *Solo* marking and a *pp* marking. The bottom staff (bass clef) has a *pp* marking.

Fourth system of musical notation. The top staff (treble clef) has a *f* marking and a *Red.* marking. The middle staff (treble clef) has a *f* marking. The bottom staff (bass clef) has a *f* marking.

Fifth system of musical notation. The top staff (treble clef) has a *f* marking and a *ff* marking. The middle staff (treble clef) has a *mf* marking. The bottom staff (bass clef) has a *f* marking and a *C* marking.

This page contains five systems of musical notation for piano, arranged in two columns. The notation includes various dynamics and articulations, such as *dim*, *pp*, *p*, *cresc*, *f*, and *ppp*. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development with more complex figures. The third system features a prominent bass line with a *ppp* marking. The fourth system includes a section marked *D* (D major) and a *cresc* marking. The fifth system concludes with a *cresc* marking and a final melodic flourish.

System 1: *dim*, *pp*, *dim*, *ppp*, *f*

System 2: *p*, *pp*, *cresc*, *f*, *p*

System 3: *p*, *cresc*, *f*, *dim*, *p*, *ppp*

System 4: *D*, *cresc*, *dim*, *p*

System 5: *cresc*, *f*, *dim*, *p*, *cresc*

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) and a single melodic line above it. The notation is highly detailed, featuring many slurs, ties, and complex rhythmic patterns. Dynamics are indicated throughout, including *f* (forte), *p* (piano), *dim* (diminuendo), *cresc* (crescendo), *fp* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *dm* (diminuendo). Articulations such as *tr* (trills) and *acc* (accents) are also present. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord marked with a double bar line and a repeat sign.

This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

- System 1:** The vocal line begins with a melodic phrase marked *f* and *ar²*. The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f* and *dim*.
- System 2:** The vocal line continues with a melodic phrase marked *f*. The piano accompaniment has a sustained chordal texture in the right hand and a moving line in the left hand. Dynamics include *f* and *pp*. A fermata is present over a measure in the vocal line.
- System 3:** The vocal line features a complex, rapid melodic passage marked *f*. The piano accompaniment has a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f*, *dim*, *p*, and *mf*. The word "oiesc" is written below the vocal line.
- System 4:** The vocal line continues with a melodic phrase marked *f*. The piano accompaniment has a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f* and *pp*. A fermata is present over a measure in the vocal line.
- System 5:** The vocal line features a complex, rapid melodic passage marked *f*. The piano accompaniment has a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f*, *dim*, and *pp*. A fermata is present over a measure in the vocal line.
- System 6:** The vocal line continues with a melodic phrase marked *f*. The piano accompaniment has a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *f* and *pp*. A fermata is present over a measure in the vocal line.

Invitation to the Dance.

201

C M von WEBER, Op 65

Moderato

grazioso

p

mf

dolce, con espressione

ritard

Allegro vivace. 5

ff

The musical score is written for piano and right hand. It begins with a **Moderato** tempo and a *grazioso* character. The first system shows the piano part with a *p* dynamic and the right hand with a *mf* dynamic. The second system continues with the same dynamics. The third system introduces a *dolce, con espressione* marking. The fourth system features a *ritard* (ritardando) marking. The fifth system transitions to a new tempo, **Allegro vivace. 5**, with a *ff* (fortissimo) dynamic. The final system concludes the piece with a strong *ff* dynamic.

molto dolce

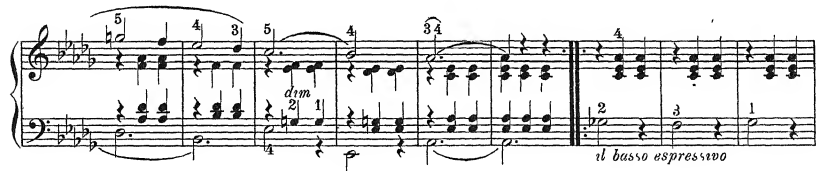
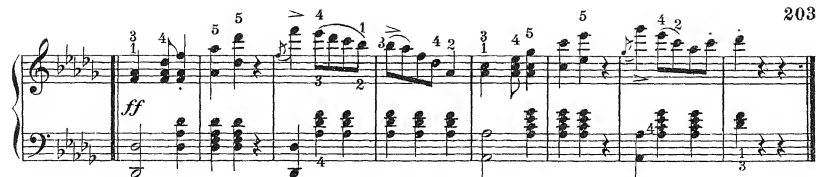
scherzando,

brillante

ma grazioso

ff

f *fp* *p*



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, with fingerings indicated by numbers 1-5. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a melodic line in the right hand with slurs and fingerings (2, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and single notes. A *dim* (diminuendo) marking is present.
- System 2:** Continues the melodic and harmonic development. The left hand has a *p* (piano) marking.
- System 3:** The right hand has a *p* marking. The left hand features a series of chords with a *dim* marking.
- System 4:** The right hand has a *dim* marking. The left hand has a *dim* marking.
- System 5:** The right hand has a *dim* marking. The left hand has a *dim* marking.
- System 6:** The right hand has a *dim* marking. The left hand has a *dim* marking.

Dynamic markings include *dim* (diminuendo), *p* (piano), and *ff* (fortissimo). The piece concludes with a *passionato* (passionately) marking.

Vivace

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals and fingerings (1-5). The left hand (bass clef) plays a steady bass line with octaves and chords. The dynamic marking is *ff*.

Second system of musical notation. The right hand has a more active melodic line with many accidentals and fingerings. The left hand continues with a steady bass line. The dynamic marking is *ff*.

Third system of musical notation. The right hand continues with a complex melodic line. The left hand plays a steady bass line with octaves and chords. The dynamic marking is *ff*.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand continues with a steady bass line. The dynamic marking is *fp*. The word *dolce* appears at the end of the system.

Fifth system of musical notation. The right hand has a more active melodic line. The left hand continues with a steady bass line.

Sixth system of musical notation. The right hand has a more active melodic line. The left hand continues with a steady bass line.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features complex fingerings (e.g., 4, 1, 4, 3, 2, 5, 4, 5, 4) and a forte (*ff*) dynamic marking.
- System 2:** Includes fingerings (1, 4, 5, 1, 4, 5) and dynamic markings *pp* and *ritard un pochettino*.
- System 3:** Starts with *pp* and *lusingando*, followed by a forte (*ff*) dynamic marking.
- System 4:** Features a forte (*ff*) dynamic marking and complex fingerings (e.g., 4, 2, 3, 4, 2, 3, 4, 5, 3, 4, 2, 3, 4).
- System 5:** Features a forte (*ff*) dynamic marking and complex fingerings (e.g., 4, 2, 3, 4, 2, 3, 4, 5, 3, 4, 2, 3, 4).
- System 6:** Includes the lyrics "de - cie - sen - do poco a poco" and a forte (*ff*) dynamic marking.

First system of the musical score. The right hand features a melodic line with grace notes and slurs. The left hand has a bass line with chords and a *p* (piano) dynamic marking. The system concludes with a *ff assai animato* (fortissimo, very animated) instruction.

Second system of the musical score. The right hand continues the melodic development with various fingerings (3, 4, 5, 1, 3, 1, 4, 2, 3, 4, 5) and accents. The left hand provides harmonic support with chords and a *ff* (fortissimo) dynamic marking.

Third system of the musical score. The right hand has a more active melodic line with slurs and fingerings (4, 5, 1, 3). The left hand features a steady bass line with chords and a *dolce* (sweet) dynamic marking. The tempo/style marking *scherzando* is present.

Fourth system of the musical score. The right hand continues with slurs and fingerings (4, 4, 5, 1, 3). The left hand maintains the harmonic accompaniment with chords and a *brillante* (brilliant) dynamic marking. An *8va* (octave) marking is shown above the final measure of the right hand.

Fifth system of the musical score. The right hand features a rapid, flowing melodic line with slurs and fingerings (4, 4, 4, 1, 3, 3, 1, 2, 1, 3, 4, 1, 2, 1, 3, 2, 1, 4, 3). The left hand has a bass line with chords and a *ma grazioso* (but graceful) dynamic marking. An *8* (octave) marking is shown above the first measure of the right hand.

Sixth system of the musical score. The right hand continues with a rapid melodic line, including slurs and fingerings (1, 3, 3, 1, 2, 1, 3, 5, 8, 1, 3, 2, 4). The left hand has a bass line with chords and a *1* (first) marking above the final measure. An *8* (octave) marking is shown above the first measure of the right hand.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various articulations such as slurs, ties, and accents. The first system begins with a treble clef and a key signature change to three flats. The subsequent systems continue the melodic and harmonic development, with the final system ending on a sustained chord in the bass. The notation includes many slurs and ties, suggesting a continuous, flowing performance. The fingerings are carefully notated to guide the performer through the complex passages.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a melody in the right hand with a trill (marked '4') and a bass line with a trill (marked '4'). The right hand ends with a fortissimo (*ff*) chord.
- System 2:** Continues the melodic and harmonic development with various fingerings indicated above the notes.
- System 3:** Includes a trill in the right hand and a bass line with a trill (marked '4').
- System 4:** Features a trill in the right hand and a bass line with a trill (marked '4').
- System 5:** Includes a trill in the right hand and a bass line with a trill (marked '4').
- System 6:** Features a trill in the right hand and a bass line with a trill (marked '4').

The score concludes with a *Moderato* section, marked with a tempo change and a dynamic marking of *pp* (pianissimo). The final measure includes a trill and a fermata.

Romance

"NEATH THE ALMOND BLOSSOM WAVING"

from "EURYANTHE"

C M von WEBER

Andante con moto ♩ = 72

ADOLAR

'Neath the al - mond blossom
Un - ter blüh'n-den Man-del-

Andante con moto ♩ = 72

Sti pizz *p*

wav - ing, by the Lo - re's flow-ing stream, Where my lov'd one first did charm me, There of
bau - men, an der Lo - re gran-em Stand, o wie se - lig ist's zu trau - men, wo ich

her I fond-ly dream She, the pur - est,
mer - ne Lie - be fand Sie die Rei - ne,

FL CIB - sn & Hns Sti

Q20

sweet - est, dear - est! Chaste as snow, a rose most
Et - ne, Mei - ne! Keusch wie Schnee, wie Ro - sen

Wind ten Sti Wind ten Str

rare, 'Neath the al - mond blossom wav - ing She ap - pears in vis - ion fair, she ap -
 mild, un - ter blüh'n - den Min - del - bau - men schwebt um mich thi su - sses Bild, schwebt um

pears in vis - ion fair When the gold - en stars were
 mich thi su - sses Bild Bei dem gold - 'nen Licht der
dolce Wind *ten* *ten* Cello & Bsn *dolce*

shu - ning On the Loi - re's fer - tile shore Flash'd to Heav'n her ra - diant glan - ces Pledg'ang
 Stel - ne an der Loi - re Blu - then strand, gab der rein - sten Lie - be ger - ne Au - gen -

love for ev - er - more Joy - ful,
 stern ein Him - mels - pfand Se - lig,
 Wind Cello & Bsn
ced. *

hope - ful, fond and faith - ful, Eye to - eye spoke love to -
 min - ng, hold and in - ng, Aug' in - Au - ge, Mund an -
ten *ten*

love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a - bove, hearts were
 Mund, bei dem Leuch - ten ew-ger Stei - ne gab sich Herz dem Her - zen kund, gab sich

knit by Heav'n a - bove Love - ly rose, of faith the
 Herz dem Her - zen kund Heil' - ger Treu - - e schon - ste

Wind

mf Str legato assai

to - ken On the Loi - re's ver-dant strand, E'en when storm and wave are
 Ro - se, an der Loi - re Blu-men - rand, ob auch Sturm und Well - le

rag - - ing, Thou the pledge of spring shalt stand
 to - - se, blüh - est du, des Len - zes Pfand

Cl Fl.

Fond - - est, pur - est, sweet - est, dear - est!
 Zar - - te, Rei - ne, Su - sse, Mei - ne!

Wind
 ten

Str

Ad. * Ad. * Ad. *

I am thine, and thou mine own! Love-ly
 Du mit mir ganz ein und mein, heil'-ger

Str

rose, of faith the to - ken, Grace my dar - ling's breast a - lone, grace my
 Treu - e schon-ste Ro - se, blüht in dei - ner Brust al - len, blüht in

dar - ling's breast a - lone, grace my dar - ling's breast a - lone!
 dei - ner Brust al - len, blüht in dei - ner Brust al - len!

ff

Wind
 p ritard - - -

Ad. * Ad. * Ad. *

Nocturne

from
"A MIDSUMMER NIGHT'S DREAM"

Secondo.

FELIX MENDELSSOHN BARTHOLOMY

Con moto tranquillo.

p

cresc *mf* *cresc* *dim* *mf*

cresc *cresc* *p*

cresc ed agitato *cresc*

f *pp* *cresc*

Nocturne
from
"A MIDSUMMER NIGHT'S DREAM"

215

Primo.

FELIX MENDELSSOHN BARTHOLDY.

Con moto tranquillo.

p cantabile

p mf cresc dim

mf cresc p

p cresc agitato f cresc f pp

cresc

Secondo.

This piano score, titled "Secondo.", consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is primarily in the bass clef, with some systems featuring a treble clef for the right hand. Dynamics include *cresc*, *f*, *pp*, *mf*, *p*, and *atm*. Articulations such as accents, slurs, and triplets are used throughout. The score includes various musical notations such as chords, single notes, and rests.

System 1: Bass clef. Dynamics: *cresc*, *f*, *pp*. Features triplets and accents.

System 2: Bass clef. Dynamics: *mf*, *cresc*, *f*. Features triplets and accents.

System 3: Bass clef. Dynamics: *cresc*, *f*, *pp*. Features triplets and accents.

System 4: Bass clef. Dynamics: *pp*, *p*. Features triplets and accents.

System 5: Bass clef. Dynamics: *atm*, *pp*. Features triplets and accents.

System 6: Bass clef. Dynamics: *pp*. Features triplets and accents.

Secondo.

Musical score for "Secondo." featuring piano and violin parts. The score is written in G major (one sharp) and 4/4 time. The piano part is in the bass clef, and the violin part is in the treble clef. The score consists of seven systems of music.

Dynamics and markings include:

- cresc* (crescendo)
- f* (forte)
- dim* (diminuendo)
- pp* (pianissimo)
- una corda* (one string)
- p* (piano)
- dolce* (sweetly)
- 1* (first ending)
- 2do* (second ending)
- 3do* (third ending)
- 4do* (fourth ending)
- 5do* (fifth ending)
- 6do* (sixth ending)
- 7do* (seventh ending)
- 8do* (eighth ending)
- 9do* (ninth ending)
- 10do* (tenth ending)
- 11do* (eleventh ending)
- 12do* (twelfth ending)
- 13do* (thirteenth ending)
- 14do* (fourteenth ending)
- 15do* (fifteenth ending)
- 16do* (sixteenth ending)
- 17do* (seventeenth ending)
- 18do* (eighteenth ending)
- 19do* (nineteenth ending)
- 20do* (twentieth ending)
- 21do* (twenty-first ending)
- 22do* (twenty-second ending)
- 23do* (twenty-third ending)
- 24do* (twenty-fourth ending)
- 25do* (twenty-fifth ending)
- 26do* (twenty-sixth ending)
- 27do* (twenty-seventh ending)
- 28do* (twenty-eighth ending)
- 29do* (twenty-ninth ending)
- 30do* (thirtieth ending)
- 31do* (thirty-first ending)
- 32do* (thirty-second ending)
- 33do* (thirty-third ending)
- 34do* (thirty-fourth ending)
- 35do* (thirty-fifth ending)
- 36do* (thirty-sixth ending)
- 37do* (thirty-seventh ending)
- 38do* (thirty-eighth ending)
- 39do* (thirty-ninth ending)
- 40do* (fortieth ending)
- 41do* (forty-first ending)
- 42do* (forty-second ending)
- 43do* (forty-third ending)
- 44do* (forty-fourth ending)
- 45do* (forty-fifth ending)
- 46do* (forty-sixth ending)
- 47do* (forty-seventh ending)
- 48do* (forty-eighth ending)
- 49do* (forty-ninth ending)
- 50do* (fiftieth ending)

Primo.

219

Musical score for "L'Alceste" by Gluck, featuring a piano and violin. The score is in G major and 3/4 time. It consists of six systems of music. The piano part is written in the left hand, and the violin part is written in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc*, *f*, *pp*, *dolce*, *cantabile*, *p*, and *una corda*. The violin part features intricate passages with triplets and sixteenth notes. The piano part provides a harmonic foundation with chords and moving lines. The score concludes with a "Fin." marking and a double bar line.

Scherzo.

F MENDELSSOHN BARTHOLDY, Op 16 N°2

Presto.

F. MENDELSSOHN BARITON, Op. 16 N. 1

p

pp

f

pp staccato

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of chords and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, with dynamic markings of *f* and *3 2*. The second system continues the piece, with the treble staff showing more chords and the bass staff showing a series of eighth and sixteenth notes, with dynamic markings of *p*, *1*, *2*, *3*, and *f*.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score includes dynamic markings *p*, *mf*, and *ff*. Fingerings are indicated by numbers 1-5 above notes. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

[illegible]

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a continuous, flowing melody of eighth notes, with a crescendo marking 'cresc.' at the beginning and a fortissimo marking 'f' in the third measure. The lower staff is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment using chords, with a crescendo marking 'cresc.' at the end of the system. The system concludes with a double bar line.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic. The second system also features a forte (*ff*) dynamic. The third system includes a piano (*pp*) dynamic and a forte (*ff*) dynamic. The fourth system includes a forte (*ff*) dynamic and a mezzo-forte (*dm*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The notation also includes various articulations such as slurs, ties, and accents. The page is numbered 2 at the bottom left.

First system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios with fingerings 4, 1, 2, 5, 5, 4, 2, 4, 2, 5, 3, 2, 1. Bass staff contains a steady eighth-note accompaniment. Dynamics: *p* and *f*.

Second system of musical notation. Treble and bass staves. Treble staff continues with arpeggios and chords, fingerings 4, 5, 4, 3, 2, 4, 2, 5, 4, 1, 2, 4, 2. Bass staff has a more active line with eighth notes and chords, fingerings 1, 2, 3, 4, 1, 2, 2. Dynamics: *pp* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff features arpeggios and chords, fingerings 4, 2, 1, 3, 2, 5, 4, 1, 4, 5, 4, 5. Bass staff has a steady eighth-note accompaniment, fingerings 2, 2, 2, 2, 2, 2, 2. Dynamics: *pp* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a more active line with eighth notes and chords, fingerings 2, 1, 2, 2, 1, 2, 1, 3, 2, 1, 2, 3. Bass staff has a steady eighth-note accompaniment. Dynamics: *dim*, *f*, and *pp*. A *ped* (pedal) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with arpeggios and chords, fingerings 1, 3, 2, 1, 2, 3, 3, 2, 2, 3, 1, 2, 4, 1, 2. Bass staff has a steady eighth-note accompaniment. Dynamics: *pp*. A *sempre Ped* (always pedal) marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a more active line with eighth notes and chords, fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Bass staff has a steady eighth-note accompaniment. Dynamics: *pp*. A *ped* (pedal) marking is present in the bass staff. The system ends with a double bar line and an asterisk (*).

If With All Your Hearts.

TENOR ARIA

ELIJAH

MENDELSSOHN

Andante con moto. ♩ = 72

li with all your hearts ye tru-ly seek me,

yeshall e-ver sure-ly find me Thus saith our God, If with

all your hearts ye tru-ly seek me, yeshall e-ver sure-ly find me

Thus saith our God, thus saith our God Oh! that I

knew where I might find Him, that I might e-ven come be-fore His pre-sence'

Oh! that I knew where I might find Him, that I might e-ven come be-fore His

pre-sence! come be-fore his pre-sence! Oh! that I knew

where I might find Him! If with all your hearts yetru-ly

seek me, ye shall e-ver sure-ly find me Thus saith our God,

ye shall e-ver sure-ly find me, thus saith our God

An Old Romance.

PART I.—O FLY WITH ME.

Andante. $\text{♩} = 144$
SOPRANO.

MENDELSSOHN.

O fly with me, and be my love, And let my home thy dwelling be, And when a-far a-

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my

heart be all to thee But if thou wilt not, here I'll die, And dreary wilt thou

heart be all to thee But if thou wilt not, here I'll die, And dreary wilt thou

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

For tho' from home thou dost not fly, Home-joys are fled, when I am gone
Homejoys are fled when I am gone.
For tho' from home thou dost not fly, Homejoys are fled, when I am gone

PART II. — ONE NIGHT THERE CAME.

Un poco Allegro.

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought
One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

death and de-struction, brought death and de-struction A youth had once lov'd a
de-struction.
death and de-struction, brought death and de-struction. A youth had once lov'd a
de-struction.

mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver
of their
mai-den gay, They fled from home on a night in May, And none e-ver knew, none e-ver
of their

knew of their go - ing They wander'd wide o'er the world a - far, But ne - ver be - held fortune's
g⁶ - - - ing

knew of their go - ing They wander'd wide o'er the world a - far, But ne - ver be - held fortune's
go - - - ing

gui - ding star, In blight and sor - row, in sor - row they end - - ed
cresc f rit

gui - ding star, In blight and sor - row, in sor - row they end - - ed
cresc f rit

rit Attacca

PART III.—OVER THEIR GRAVE

Assai sostenuto. $\text{♩} = 66$

O - ver their grave the lin - den is grow - ing, The birds sweetly sing - ing, and the soft winds
mf

O - ver their grave the lin - den is grow - ing, The birds sweetly sing - ing, and the soft winds
mf

blow - ing, While on the greensward beneath its shade Sit vil - lage swain and ro - sy
cresc dim

blow - ing, While on the greensward beneath its shade Sit vil - lage swain and ro - sy
cresc dim

maid, While on the greensward be-neath its shade Sit vil-lage swain and ro-sy maid

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

dy-ing, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing

why, The maid and her swain lis-ten si-lent-ly, And weep, but they weep with-out know-ing why

I Love 'Thee So.

ARIA from HANS HEILING.

MARSCHNER

Allegro non troppo. *con affetto*

♩=132

Heiling

Up-on that day when thy dear vows were fond-ly
An-ge-nem Tag da du mi Treu - - e ver-

f *p*

plight-ed, And I in bliss and pain was low - - ly at thy
spro - chen, als ich in Wonne und Schmerz zu dei - - nen Fü-ßen

f *p*

feet, Yes, ah! yes, my heart with dawn of glo - rious waking day was
rang, - da, ja da, da ist in mei-ner Brust der Mor-gen an - ge-

f *cresc.*

light-ed, And then up-on my soul therefell a si - - lence calm and
bro-chen, ge - stalt, - ge - stillt zum er-sten-mal war mei - - ner See - le

fp *p*

And. *

sweet, up-on my soul there fell a si - - lence calm and sweet
 Drang, ge-stillt zum er - sten-mal war mei - - ner See - le Drang

Mid gloom-y dark and cheer-less night, And wear-y longing and my heart's lone
 Aus tru-ber freu-den - lo - ser Nacht bin ich zum hel-len Le-ben da er-

strife, Thou_ yes, thou with o-ver flow - -
 reach, Du_ ja du hast u-ber - schweng -

- - ing joy hast filled my life Yes, thou with joy now
 - - lich se - - hg mich ge-macht, ja du hast u - - ber-

o - ver - flow - ing, with joy - - hast filled my life
 schweng-lich se - hg, ja se - - hg mich ge - macht!

Andante espressivo.

Oh! let thy pledg - es nev - er wa - ver, thy vows once
 O lass die Treu - e nie - mals wan - ken, o lass die

spo - ken last for - ev - er Hold fast thy love in thy heart now
 Treu - e nie - mals wan - ken, halt fest die Lie - be in der - nem

ar - dent, In thee a - lone I live, in thee a - lone I live I loveth thee
 Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be

now with love so bound - less, with love that fa - deth, di - eth
 dich so oh - ne Schran - ken, ich lie - be dich so oh - ne

nev - er I love thee now with fears and tor - ment, be -
 Schran - ken, ich lie - be dich mit tau - send Schmer - zen mit

cresc

hold what love to thee I give! Couldst thou ev - er
 Hol - len - qua - len heb' ich dich! kontest du je von mir

stringendo

f *dim* *p* *pp*

leave me, Couldst thy heart grow cold for - sake me, woe to us! then
 las - sen, konn - te je dein Herz er - kal - ten, Weh! uns bei - den

cresc *f*

woe! woe! Ah! such thoughts bring mad - ness
 dann! Weh! **Allegro.** Schon bei dem Ge - dan - ken

p *cresc* *f* *p*

o - ver me, all fren - zied make me
 fas - sen mich die fin - stern Ge - wal - - ten

p

Tovengeance dark I would fain on-ward go
 treiben zu grass - - - - - h-cher Ra-che mich an!

Ah! such thoughts bring mad-ness o - ver me, all fren-zied make me To
 schon bei dem Ge - dan - ken fas - sen mich die finstern Ge - wal - ten, trei -

ven - geance dark I would fain onward go
 - ben zu grass-h-cher Ra - che mich an

I love thee now with fond-ness un - end - ing,
 Ich lie - be dich mit blu - ten - dem Hfi - zen,

with pain and bliss and ten - der-ness blend - ing, I love thee now with fond - ness un -
 ich lie - be dich mit end - lo - sen Schmer - zen, ich lie - be dich mit blu - ten-dem

And cresc *fz* *f* *dim* *And* *p* *cresc*

end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With
Her - zen, mit end - - - lo - sen Schmer - zen, mit Arg - wohn und Bangen, mit

f *p* *cresc*

hopes that nev - er lan - guish, With hopes that nev - er languish, I love thee now with fears and with
ra - sen-dem Ver - lan - gen, mit ra - sen-dem Ver - lan - gen, ich lie - be dich mit Arg - wohn und

f *cresc*

anguish, With hopes that nev - er lan - guish, I love thee now with fond - ness un -
Bän - gen, mit ra - sen-dem Ver - lan - gen, ich lie - be dich mit blu - ten - dem

f *p* *sf* *dolce*

end - ing, And ten - der - ness blend - ing, With fears and with
Her - zen, - mit end - lo - sen Schmer - zen, mit Arg - wohn und

p

an - guish, With hopes that nev - er, hopes that nev - er lan - - guish, So love I
Bän - gen, mit ra - sen - dem, mit ra - sen - dem Ver - lan - - gen, So lieb ich

f *dim* *ff*

thee Ah! yes, so love I thee
dich, so, ja so lieb ich dich!

f
sf
p
pp
pp
pp
pp

Why? (WARUM?)

237

ROBERT SCHUMANN, Op. 12 No. 3

Slowly and softly (M.M. ♩ 58)

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The tempo is 'Slowly and softly' (M.M. ♩ 58). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand and sustained chords in the left hand.

Whims. (GRILLEN)

ROBERT SCHUMANN, Op 12 No 4

With Humor (M M ♩ = 192)

The musical score is written for piano and consists of six systems. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'With Humor' with a metronome indication of quarter note = 192. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The piece features a prominent melody in the right hand, often with slurs and accents, and a rhythmic accompaniment in the left hand. The score includes various fingering numbers and articulation marks. The piece ends with a final cadence in the right hand.

This page of musical notation, numbered 239, contains seven systems of music for a piano piece. The notation is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The systems are as follows:

- System 1:** Features a melody in the right hand with a trill and a descending line, and a bass line with chords. Dynamics include *f* and *ff*.
- System 2:** Continues the melodic and harmonic development. Dynamics include *f*.
- System 3:** The right hand has a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p*.
- System 4:** Includes a repeat sign. The right hand has a melodic line with trills, and the left hand has chords. Dynamics include *f*, *ff*, and *p*. There are also markings for *leg.* and *acc.*
- System 5:** The right hand features a complex arpeggiated figure. Dynamics include *p*, *mf*, and *pp*.
- System 6:** The right hand has a melodic line with a *ritard.* marking. Dynamics include *f*, *sf*, and *p*. There are also markings for *leg.* and *acc.*
- System 7:** The piece concludes with two endings. The first ending leads back to an earlier section, and the second ending concludes the piece. Dynamics include *mf* and *f*.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music includes various musical notations such as chords, arpeggios, and melodic lines. Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). There are also performance instructions like *arco* and *arco **. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is arranged in a standard format for a piano score, with the right hand on the upper staff and the left hand on the lower staff of each system.

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